



*See Parker advertisements in newspapers and magazines.

Sizes, styles, points, colors to suit everybody's preference . . . plus Famous Parker Pressureless Touch 24% Greater Ink Capacity than average pens, size for size. Barrels of Permanite, Non-Breakable, yet 28% lighter than rubber . . . and a *Guarantee Forever Against All Defects.

Parker Duofold

JOHN B. CHRISTGAU
Owatonna, Minn.



Parker Duofold Pens - - \$5 and \$7
Pencils to match - - \$3, \$3.50 and \$4

Five Flashing Colors

Never before have modern style and efficiency been so combined in a fountain pen as in the new model Parker Duofolds.

Non-Breakable Permanite Barrels and Points that write with Pressureless Touch—so end writing fatigue.

Come in and choose your favorite color, size and point.

OKINOW JEWELRY CO.
120 East 4th Street
WATERLOO, IOWA

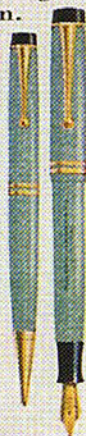
Parker Duofold

Pens & Pencils

Moire Pen, \$5.50
Moire Pencil, \$3.25
Colors—Naples Blue, Mauve, Coral, Beige Gray, Magenta, Apple Green.



Parker Pressureless Touch



Parker
Moire Pens & Pencils
IN PASTEL SHADES

Matched Moire Pens & Pencils

\$6.75 the Set

New streamlined shape. Like 2 Pens in one—Add the taper for desk—Add the cap with clip for pocket. Dainty pastel tints that blend with *moderne* color harmonies in gown or boudoir.

SCHWABACHER FREY COMPANY
736 South Broadway
Los Angeles, California

The PENNANT

A PUBLICATION OF THE PEN COLLECTORS OF AMERICA, INC.

SPRING/SUMMER 2005 \$9.95



They're hand painted...

FEATURED PENS

- 35** HOLLAND PAINTED PENS by *JOHN G. LEONE AND L. MICHAEL FULTZ*

FEATURES

- 4** HOW TO FILL YOUR VINTAGE FOUNTAIN PEN by *Sam Fiorella*
7 HERE COME OLD FLAT-TOP by *Daniel Kirchheimer*
16 THE SEARCH FOR THE LOST SHEAFFER by *Antoine Patterson*
18 LIKE FATHER LIKE SON—THE MANY LOCKWOOD PATENTS by *Sterling and Catherine Picard*
26 PARKER PEN COMPANY, OVER 100 YEARS OF INK BLOTTERS by *Len Provisor*
28 WALTER A. SHEAFFER II by *L. Michael Fultz, Dan Reppert, Sam Fiorella*
29 A VISIT TO DARD HUNTER AND THE MOUNTAIN HOUSE by *Len Provisor and Don Hiscock*

DEPARTMENTS

- 10** PENS FOR KIDS...DES MOINES, WASHINGTON by *Doug Postlewait*
14 THE MAGIC OF THE FOUNTAIN PEN by *Sarah Chamberlain*
15 PENS FOR KIDS PRESENTATIONS
49 CRYPTOPENOLOGY. "STAMP COLLECTING" by *Daniel Kirchheimer*
55 TECH NOTES. PARKER "51" AND THE WEIR FACTOR by *Victor Chen*
58 PEN SHOW REVIEWS.
58 THE BEST LITTLE PEN SHOW IN LITTLE ROCK by *Sam Fiorella*
60 THE GREAT SOUTHEASTERN PEN SHOW by *Tom Rehkopf*
62 RALEIGH PEN SHOW REVIEW by *Tom Rehkopf*
64 PORTLAND PEN SHOW. OUR SECOND ANNUAL—A HUGE SUCCESS by *Joel Hamilton*
66 LOCAL FOCUS. SOUTHERN CALIFORNIA PEN COLLECTORS CLUB by *Fred Krinke*
67 FROM THE STACKS by *Dan Reppert*

IN BRIEF

- 2** FROM THE EDITOR
25 IN THE NEXT ISSUE
34 POCKETS
57 FROM THE PRESIDENT

P.C.A. RESOURCES

- 3** P.C.A. PEN AVAILABLE
57 BOARD NOTES
67 LOCAL PEN CLUBS
68 PEN SHOW SUPPORTERS
68 UPCOMING SHOWS
68 THE PENNANT BACK ISSUES
69 P.C.A. MEMBERSHIP
69 CORPORATE SPONSORS
70 CONTRIBUTORS
71 PEN REPAIR DIRECTORY
72 CONTRIBUTOR GUIDELINES
72 P.C.A. BOARD OF DIRECTORS
72 MARKETPLACE





SHOOTING STARS

THIS ISSUE OF *THE PENNANT* CONTINUES THE P.C.A.'S TRADITION of celebrating our fascination with vintage pens. Year after year, issue after issue, P.C.A. members do the research and produce the articles that expand our understanding and appreciation of vintage pens.

The pens gracing the cover of this issue and illustrating the feature article are painted pens. This method of decorating pens was relatively short-lived, appearing in the late 1920s and disappearing by the early 1930s. I think of them like shooting stars ... beautiful to see ... but gone quickly.

When we selected painted pens as the feature for this issue, it presented several challenges. The pens are relatively scarce, particularly those with their fragile decoration intact, so finding pristine examples has not been easy. (Thanks to Dick Johnson, Rita Lott and Mark Hoover for providing pens from their collections.) We felt the only way to do them justice was to publish color photographs. Thanks to the P.C.A. for providing the funding to print more color pages. (I should mention that the sale of the P.C.A. Limited Edition pens made much of this possible.) Bill Riepl has done a terrific job of capturing the beauty of these "shooting stars."

This issue contains other interesting images and topics: Parker ink blotters, *Cryptopenology*, Parker "51" ink collectors, Sheaffer flat-tops, the Lockwood patents, a visit with Dard Hunter III and more.

You also will find two articles in our continuing series, "Pens for Kids." When I read them, I was struck by how much our beloved fountain pens are shaping the lives of children.

The experience of being Guest Editor for this issue has given me a new appreciation for the devotion of our authors and editorial staff. I've read the emails sent well past bedtime, or on a sunny weekend afternoon. I've seen the effort invested to make every article accurate, understandable, and interesting. I am especially appreciative of the enormous efforts of Dede and Tom Rehkopf, who volunteer countless hours organizing and editing. Dede and Fran Conn, our Art Director, do a wonderful job of creating the layouts and look that make *The Pennant* what it is.

I hope that you enjoy this issue, and that it inspires you to carry on the P.C.A.'s tradition of bringing interesting new information to the members.

Jack Leone



PUBLISHERS

PEN COLLECTORS OF AMERICA
P.O. Box 447
Fort Madison, IA 52627-0447
Phone: 319.372.3730
Fax: 319.372.0882
Email: info@pencollectors.com
Web: www.pencollectors.com

THE BOARD OF DIRECTORS

CRAIG BOZORTH
President

DAN REPERT
Vice-President

VICTOR CHEN
Recording Secretary

BOARD MEMBERS

CRAIG BOZORTH	VICTOR CHEN
L. MICHAEL FULTZ	JOEL HAMILTON
ANNMARIE HAUTANIEMI	
BERT HEISERMAN	CARLA MORTENSEN
LEN PROVISOR	DAN REPERT

ADMINISTRATIVE

ROGER WOOTEN <i>Treasurer</i>	DAN REPERT <i>Librarian</i>
---	---------------------------------------

JACK LEONE
Guest Editor

DEDE REHKOPF
Associate Editor

TERRY MAWHORTER <i>Advertising Manager</i>	HEATHER GONSORCIK <i>P.C.A. Webmaster</i>
--	---

FRAN CONN/PENDAPRESS
Art Director

MEMBERSHIP PEN COLLECTORS OF AMERICA

U.S., one year, \$40
three years, \$105
Outside U.S., one year, \$60
three years, \$150 U.S.

ADVERTISING

Deadline: October 15, 2005
Inside front cover (full-color) \$1,100
Inside back cover (full-color) \$1,000
Back cover (full-color) \$2,000
Last page (full-color) \$800
Full page (full-color) \$700
Full page (black & white) \$300
Flyer insert \$300 Half page \$150
Quarter page \$100.
P.C.A. Repair Directory listing (3 issues) \$75
Business card \$50
Classified ads (per word) \$0.50

ON THE COVERS

Front cover: John Holland hand-painted "Mosaic" pens from the late 1920s.
Back cover: Ink blotters from the collection of Len Provisor.



Stephan Miller Stephan Miller Stephan Miller

This is just note to thank you
for the last issue of the Pennant
it was certainly worth waiting for.
the Pennant is by far the best
magazine about pens I am aware
of. It is the fact that it is
put together by volunteers. Please
keep it coming late or not. I appreciate
it very much. I am enclosing my
membership renewal for three years.

6 Woodside Lane, Arlington MA 02474

Thank you,
Stephan Miller

**UPDATE TO SHEAFFER'S
WHITE DOT ARTICLE**

In my Spring/Summer 2004 *Pennant* article about Sheaffer's White Dot insignnia ("But I Was Just Getting Used to it at the Top," p.6), I stated that several sources indicate that in 1947 the Federal Trade Commission (FTC) forced pen makers to drop their lifetime guarantees, presumably because the guarantees could not reasonably be honored. I have since discovered that the FTC's fiscal year 1945 annual report states that the manufacturers were ordered not to offer any sort of guarantee, lifetime or otherwise, that had a service charge associated with it. Presumably, the Lifetime Snorkel pens made in the 1950s that did have the Lifetime badge would be serviced at no cost to the owner.

—Daniel Kirchheimer

P.C.A. Pens
Now Available from
Jim's Fountain Pen Site

Limited supplies of the
**Pen Collectors of America
Limited Edition Pen**

are available and may be ordered directly from

www.jimgaston.com or email: jim@jimgaston.com

Jim Gaston

Jim's Fountain Pen Site

www.jimgaston.com • email: jim@jimgaston.com

The Board of Directors of the P.C.A. wish to thank Jim Gaston for handling the sales and marketing of this very special pen on their behalf.

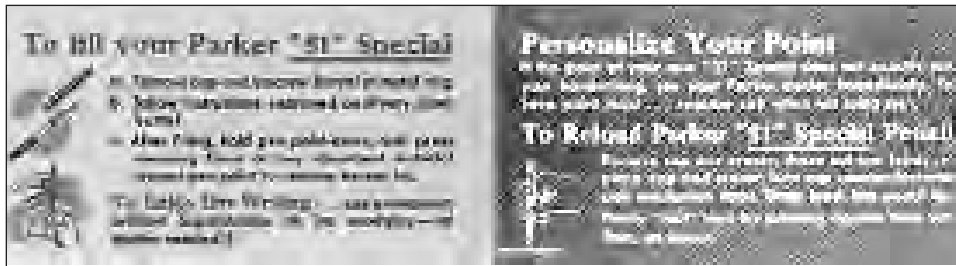


Vintage Fountain Pen

by Sam Fiorella

THERE HAVE BEEN A MULTITUDE OF FOUNTAIN PEN FILLING SYSTEMS DEVELOPED OVER THE YEARS, SOME MORE successful and well known than others. From the simple, although sometimes messy, filling of an eyedropper to the engineer's masterpiece of a Snorkel, each requires a different method of filling with ink. For those of you who use your vintage fountain pens, we have listed below some of the more common filling methods.

This is by no means a complete list of filling systems. We hope that if you have a fountain pen with an unusual filling system or one that is not listed here, you will send us details on it for future publication.



Parker 51 Special filling instructions, ca. 1950. Photo courtesy of David Shepherd.

▲ AEROMETRIC (PARKER 21 AND "51" SPECIAL SQUEEZE STYLE): Remove barrel and immerse nib and part of section in ink, squeeze filler bar 2 or 3 times to pull in ink. Remove nib from ink. Wipe nib and section to remove excess ink.

AEROMETRIC: Unscrew barrel at section, immerse entire nib and half of section into ink. Press the bar on side vigorously 4-8 times, pausing a second in between. Screw barrel back in place.

BULB FILLER: Unscrew barrel end blind cap. Place entire nib and half of section into ink. Squeeze bulb filler 3-4 times. Count to five slowly. Replace blind cap.

BUTTON FILLER: Unscrew barrel end blind cap. Place entire nib and half of section into ink. Press button and release. Count to five slowly. Replace blind cap. ►

CAPILLARY FILLER: Unscrew barrel from section to reveal long plastic capillary filler...*Do not* remove the filler. Insert end of filler into ink and hold for about 10 seconds. Wipe ink off filler, replace barrel.

CONVERTER: Twist Piston Style: Remove barrel, immerse nib and part of section in ink, twist down piston, then slowly twist to pull in ink. Remove nib from ink. Expel 2 or 3 drops of ink. Wipe nib and section.

EYEDROPPER: Unscrew section from barrel, use dropper to fill about 1/4 inch from the top. Screw barrel back in place.

Instruction Sheet on Parker Pens

Your Parker Pen is made to give you many years of perfect service. Take the time now to familiarize yourself with its operation and the right way and wrong way to fill the pen, now that you have the instructions before you.

How to Fill a Parker Self-Filling Pen

Unscrew the blind cap on butt end of barrel (See Fig. 1). Grasp pen with forefinger around barrel, point down, and press button with thumb and completely submerge the pen point in ink (See Fig. 2).



Fig. 1.

Then remove thumb from press button. Allow pen point to remain submerged in ink from 5 to 10 seconds after thumb has been removed from the press button (See Fig. 3). Do not keep your thumb on the button after the pen point has been submerged in the ink.



Fig. 2.



Fig. 3.

It is necessary to give the pen from 5 to 10 seconds time to drink up a complete filling of ink. If it is removed too quickly it will fill partially with air instead of ink.

Fill and re-fill the pen several times to familiarize yourself with the operation. It is most important to know how to do this properly.

How to Prevent Leaking

Ninety per cent of the complaints on fountain pens leaking are caused by failure to screw the cap down tight when the pen is not in use. As soon as you have finished writing with the pen put the cap on and be sure it is screwed down tight and firm.



Fig. 4.

Another cause of leaking is the presence of dirt or other foreign substance on the end of the nozzle which prevents the inner cap from making a perfect closure with the end of the nozzle. The inner cap and nozzle should both be kept clean.

How to Clean Parker Pens

The cap of the Parker Pen is made in two parts—the outer and inner cap (See Fig. 4). These may be disassembled by unscrewing, and gently cleaned with a rag.

The nozzle and feed section should likewise be kept clean and ink should not be allowed to dry on them. When ink has dried and hardened on these parts, allow the parts to stand in a tumbler of cold water over night and then clean them the next morning.

Do not allow your pen to lie around with the cap off because the ink will dry and harden and prevent a proper flow of ink while writing. Keep the cap on all the time when the pen is not in use. This prevents the most trouble.

(JOHN COBB)

Original filling instructions for Parker Duofold button filling pens. Photo courtesy of David Shepherd.

LEVER (SINGLE STROKE): If the lever lifts toward the point, it is a single stroke. Compress sac by lifting lever until it stops, place entire nib and half of section into ink, release lever and count to five slowly. ▼

HOW TO FILL YOUR *Esterbrook* FOUNTAIN PEN

TO REPLACE POINT
Remove old point by unscrewing to left (see illustration). Then screw in new point to pen by turning to the right. Reassemble. Remember, Esterbrook makes more than 20 different points so you can choose the point that is exactly right for you.

TIPS FOR LONG PEN LIFE

- Keep pen clean by flushing it occasionally. And print under warm water and open and close lever for results.
- Make it a habit to fill regularly. Don't use ink. Clean pen thoroughly when changing color or brand of ink.
- Screw cap on loosely when not in use. Carry pen in upright position.
- Never lend your pen. This can change "feel" of pen.

Guarantee
Esterbrook products are unconditionally guaranteed as to material and workmanship. Any difficulty will be corrected by consulting your dealer or by writing us.

THE ESTERBROOK PEN COMPANY
CAMDEN 1, NEW JERSEY, U.S.A.

TO FILL PEN
Lower the point into ink until the end of the pen barrel is covered. Slowly open and close the filling lever three times. After closing lever the third time, keep point in ink for ten seconds. Then remove point from ink and turn pen, point up. Wipe excess ink. Turn point while in "point up" position with cloth or tissue before writing or replacing the pen.

TO FILL PENCIL
Remove cap and pull out eraser. Drop twelve pieces of lead into magazine (use lead size that is stamped on outside of magazine). Replace eraser and cap. NOTE: When lead magazine is empty, the last piece of lead in the feeding mechanism will not move into writing position until magazine is refilled.

See Other Side For Transfusers

Esterbrook filling instructions, ca. 1958, for lever filling pens.

LEVER (MULTIPLE STROKE): If the lever lifts away from the point it is a multiple stroke. Place entire nib and half of section into ink, lift lever 5–6 times, pausing a second in between. ▶

PISTON FILLER: Turn barrel end knob to right as far as it will go. Place entire nib and half of section in ink. Turn knob to left while nib and section are still in the ink. Remove nib and section from ink. Turn knob to right just far enough to bleed out a couple of drops of ink. Tighten knob down.

PLUNGER: Unscrew barrel and blind cap and pull the plunger out as far as it will go. Place entire nib and half of section in ink. Push the blind cap down making sure not to remove the nib and section from the ink. Count to five slowly. Screw blind cap back into barrel end. ▶

HOW TO FILL YOUR WATERMAN'S PEN!

1. Immerse pen point in Waterman's Ink (see right)

2. If the filling lever of your Waterman's pen is **FORWARD** THE PEN POINT IS A **SINGLE STROKE FILLER**. If lever is **AWAY FROM THE PEN POINT** IS A **MULTIPLE STROKE FILLER**.

Caution: Empty and refill new pens several times before using. Always wipe pen point after filling.

SINGLE STROKE
Holding lower until it is at a right angle to barrel. Then flip lever back to original position - while keeping pen point in the ink. Soap into place.

MULTIPLE STROKE
Raise lever half way as illustrated. Then press lever up against barrel SEVEN times keeping pen point in the ink. Return lever to original position. Soap into place.

HOW TO RELOAD YOUR WATERMAN'S PENCIL
Holding tip firmly, turn barrel to side until small plunger appears, showing all remaining lead is removed. Then turn barrel to left and insert new lead well into point, giving slight extra push to force lead all the way in. Pen will now push out or withdraw lead as required.

Keep Your Waterman's Efficient!
1. Always use Waterman's Ink. 2. Follow filling directions above. 3. Fill and empty pen with cold water four times a year. 4. Keep cap on tight when not using. 5. Avoid "Home Repairs." For adjustment send to reliable repair man or Waterman's.

© 1944 W. F. W. A.

Waterman filling instructions, ca. 1944, for single and multi stroke pens.

THE RIGHT WAY TO FILL YOUR "TRIUMPH"

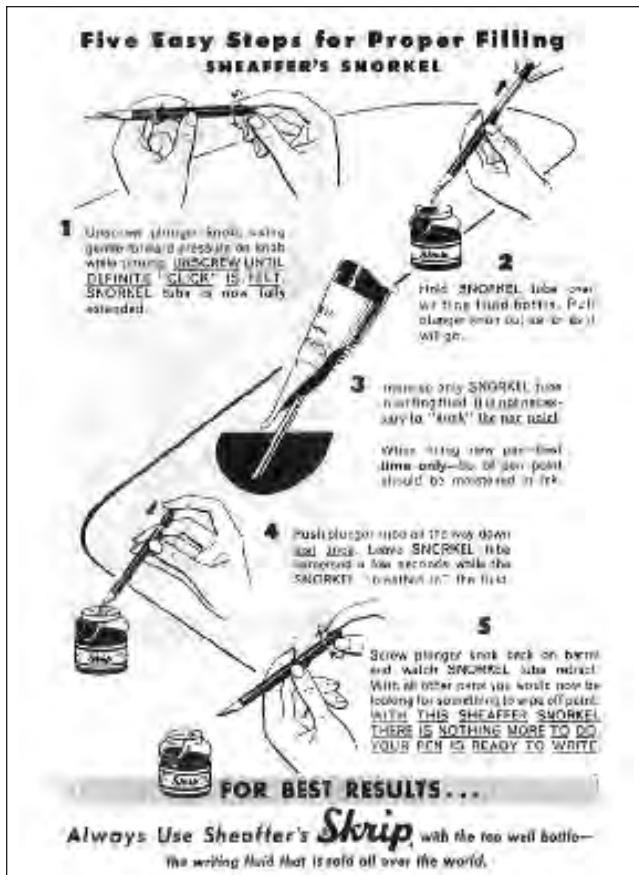
ONE STROKE EMPTIES, CLEANS AND FILLS

IMPORTANT — The FIRST time you fill your "TRIUMPH," do so four or five times. This moistens all the fissures in the fluid control, enabling it to function perfectly.

- Hold pen within neck of open Skrip Lett. Pull out plunger the full distance.
- Immerse the gold point completely in Skrip; push plunger down as far as it will go. If you wish to flush pen thoroughly and remove any dried fluid from the feed channel, repeat this operation several times. After pushing plunger down the last time, allow pen to remain in Skrip for a few seconds while it fills (L.I.).
- IMPORTANT —** Drain the fluid control by holding a blotter, cloth or tissue to the writing tip for a few seconds. Excess fluid inside the gold point must be cleared off after filling. Wipe point clean and replace cap with a short tap.

TO FILL THE LEVER-TYPE "TRIUMPH"
If your "TRIUMPH" is the lever-type, fill by immersing gold point completely in Skrip and opening and closing the lever on the side of the barrel. Then follow instruction No. 3 above.

Sheaffer filling instructions, ca. 1940s, for Triumph plunger fill and lever fill pens.



Sheaffer filling instructions, ca. 1952, Snorkel fountain pens.

◀ **SNORKEL:** Unscrew barrel end blind cap and pull out the plunger. Immerse *only* the Snorkel tube into ink. Push blind cap and plunger down, wait five seconds and screw down. Be sure to pull blind cap out before you dip tube into ink, if not you will draw ink around the sac and into the mechanism as well (not good).

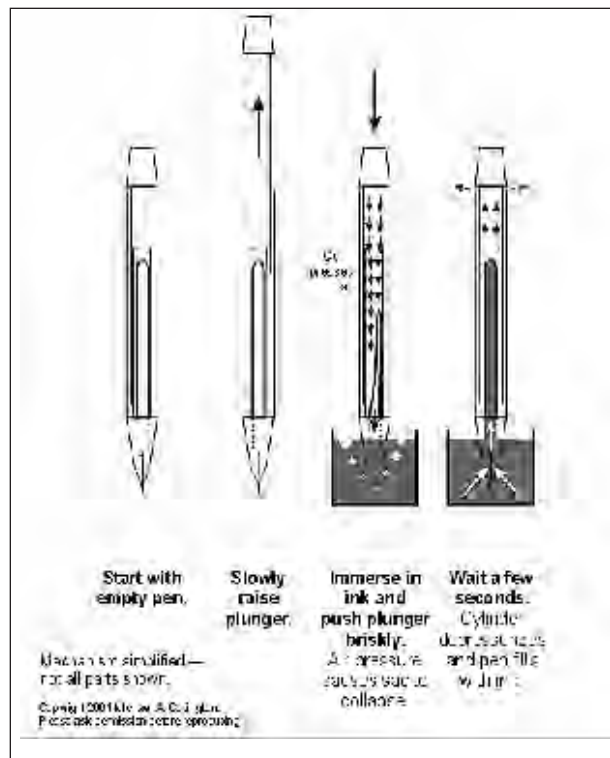


Diagram of Sheaffer Touchdown filling system. Courtesy of Michael Covington.

▲ **TOUCHDOWN:** Unscrew barrel and blind cap and pull out the plunger. Immerse the nib and half of the section in ink, press down quickly on the plunger tube. Leave nib in ink for several seconds. Screw blind cap back into the barrel end.

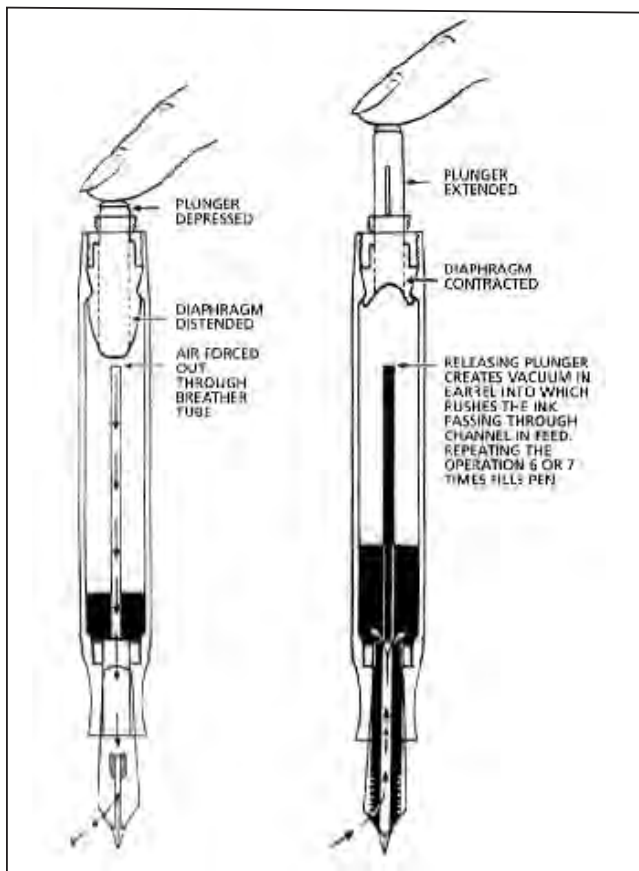
◀ **VACUMATIC:** Unscrew barrel end blind cap. Place entire nib and half of section into ink. Press the button 7–10 times pausing a second between strokes. Screw blind cap back in place.

HELPFUL FILLING HINTS: Remember to always wipe the nib after filling to prevent ink from accumulating in the cap.

After filling, place the cap onto the pen with nib pointing up. Do not put the pen into the cap with nib pointing down! This will help prevent getting ink in the cap and not only keep your fingers clean when writing, but prevent corrosion to the inside of your pen cap.

Don't rush the filling process. Take your time and allow your pen to fill fully.

Make sure the nib is fully submerged in ink so that you pull just ink and not air into the filling mechanism. 



Parker Vacumatic filling mechanism diagram. Courtesy of David Shepherd.

All rights reserved by the author.

Here Come Old FLAT-TOP

**The Sheaffer Flat-Top
was no longer the star**

of Sheaffer's show

once the Balance

was introduced,

but it played a

supporting role

far longer than

often believed.

by Daniel Kirchheimer

WHEN ONE MUSES ABOUT AMERICAN PEN MODELS with legendarily long runs, the Parker "51" springs to mind first, and rightly so; it was produced in various forms for over a quarter of a century. If we are considering Sheaffer's long-running classic hits, the Snorkel line may be our first thought due to the near ubiquity of those clever and reliable models. But in an earlier era, Sheaffer made another line of pens for twice as long as the streamlined Snorkel was in production, and though the total number of pens manufactured may fall short of the Snorkel's, in terms of longevity, the crown may well go to the distinguished instrument that was produced for nearly two decades in substantially the same form: the venerable Sheaffer flat-top.

Many of the facts of pen history are complicated, inconvenient, incomplete, or just darn hard to remember; as a result, there exists a sort of simplified, parallel, mythical history of fountain pens that most collectors carry around in their heads—many not realizing that the truth is rather different, and often far more intriguing, than they realize. Some of these mis-truths seem to have spontaneously generated like mice from cheese, while others have been seeded by errors in the various pen books, but regardless of the source, once planted they tend to spread like dandelions in the spring. A segment of these convenient canards are only believed by the very inexperienced; most collectors now know that cherry-red Sheaffer Secretary models were not made out of casein. Other simple, convenient, exciting, or

otherwise attractive myths or errors are more widely believed—Sheaffer introduced a metal-capped pen called the Crest in 1939, and for that year only, it had threads at the nib end of the section (it was actually called the Model 37 when introduced in 1937, and documentation indicates it retained its initial attributes for about four years). Some beliefs are accepted as fact by nearly all experienced collectors: Sheaffer's Lifetime guarantee, when it was introduced in 1920, applied to the whole pen (in reality, only the nib was covered for the first half-decade). The list goes on.

One spacious category of such simplifications is that of the end dates of pen model production. It would be so convenient if the introduction date of a new line of pens also marked the termination date of the line it seems to have replaced. This assumption produces a simple, orderly, non-overlapping timeline of models, and such a pattern is often supported by catalogs. Of course, the truth is far more complex, and quite a bit murkier, in many cases.

Sheaffer's first pens were flat-tops, but that hardly distinguished them, as nearly all fountain pens of the teens were similarly styled; the models gradually changed, with varied chasing and other details, but the line most strictly referred to by the appellation 'flat-top' could be said to date to the introduction of the hard rubber Lifetime pen in 1920 (though, to be precise, the very earliest Lifetime pens were even larger than the subsequent 'senior' or 'oversized' pen with which



most collectors are familiar). Though Sheaffer introduced the revolutionary Radite (celluloid) material to the line in 1924 (“an ornament to the person and a delight to the hand!”), the shape of the pens remained unchanged, so the line continued in a very real sense. Though we can’t necessarily define a precise start date, it is safe to say that by the early 1920s the familiar flat-top was well on its way. But our focus here is not the birth of the flat-top, but rather the reports of its death.

The conventional wisdom (read: “wrong”) version of Sheaffer’s model history says the introduction of the Balance line in 1929, trumpeted with such declarations as “conquers obsolete styles,” meant the cessation of the production of flat-tops; the few parts left over were assembled by Sheaffer into the half-Balance pens sometimes misleadingly called ‘Transitional Balances’ (oddly, no one ever seems to wonder what they did with the leftover caps). Very neat and tidy. The Balance line took over just like that year’s stylish new model of Flight DeVille with hideaway wings replacing last year’s staid design, and everything was good; the streamlined style was instantly ubiquitous, and competitors fell over themselves to respond. The flat-top was dead.

No one told the flat-top, however. Inconvenient evidence disrupts the grid-like regularity of this myth like Broadway’s jagged path through Manhattan. First, there are those pesky Sheaffer ads from 1930 showing both Balanced and flat-top items; well, perhaps there was a period when the line was turning over and Sheaffer was just trying to clear out old stock. After all, the ads do make it clear the Balance is the stylish choice, with the flat-top being damned with faint praise: “brilliant coloring, graceful, restful-writing Balanced models, stalwart regular models...” When your boss refers to you as ‘stalwart’, you should see the writing on the wall. But then, Sheaffer ads of the following year still imply in a backhanded way that those ‘regular’ pens were still being sold, if only in small numbers: “Today substantially all of Sheaffer’s sales are Balance pens;” perhaps, again, old stock still being moved (apparently Sheaffer had a lot of inventory!). However, flat-tops turn up with some regularity with two-tone Feathertouch nibs—an innovation first advertised in 1931. Oh, nibs can be swapped with relative ease, of course. We also see examples of flat-tops with a semi-comb feed that are circa 1938, and even with a full-comb feed and matching section that is later still, but, again, it’s difficult to establish the originality of these items due to the ease with which these parts can be interchanged, so it is still possible to cling to the belief that all these post-1929 attributes are merely later repairs or modifications, despite their high rate of occurrence. The myth dies hard. But there are some pieces of physical evidence that cannot be explained away quite so easily, and they



Fig. 1 ⇨ Pinned lever and snap-ring lever.

clearly indicate that the flat-top Sheaffer was not just being sold, but it was actually still being manufactured over half a decade after its style-setting successor burst onto the scene.

The rationalizations about apparent post-Balance flat-tops start to come apart when the stronger physical evidence is examined. The best-recognized indicator of late flat-top production is the existence of all those pens sporting flat-ball clips, which didn’t appear until 1934, according to depictions in period print ads. Well, clips can be replaced, one supposes (though not nearly as easily as nibs, feeds, or sections, mind you); those old flat-tops probably had clips break occasionally, and perhaps Sheaffer just replaced some of them with newer versions, right? It can’t be completely ruled out, but there is yet more evidence that strongly supports the notion that these clips were original equipment—and, thus, that the pens were still being made in the mid-1930s.

GROOVIN’ UP SLOWLY

The fact that most definitively establishes that flat-top Sheaffers were being manufactured (as opposed to merely being advertised, offered, or sold) at least as late as the latter part of 1930 is the existence of numerous pens bearing the snap-ring-and-groove lever pivot design that replaced the aging pinned-lever mechanism. Fig. 1 shows the external appearance of the two designs; the

earlier system is indicated by the two pits that flank the lever cutout in the barrel and through which the lever pin passes. Sheaffer began producing this revamped system on November 2, 1930, according to Roger Wooten, who obtained that information from the Sheaffer archivist, and the very large number of pens found today with this mechanism argues that Sheaffer probably produced such flat-tops in sizeable quantities, and therefore likely for several years after that first production date. But while important standing alone, this piece of evidence leads to an even more important deduction: the fact that examples with the flat-ball clip nearly always sport that later lever system supports the contention that these clips were likely original equipment, and not later replacements. If Sheaffer routinely replaced broken flat-tops' clips with later-style replacements, we would expect to see many pinned-lever pens with replacement flat-ball clips; it would make sense that those older pens would be more likely to have clip failures. However, the pinned-lever pens invariably seem to be found with round-ball clips, as would be proper original equipment, while nearly all flat-ball-clipped flat-tops show up with snap-ring lever mechanisms. Therefore, we can reasonably establish that Sheaffer was still manufacturing flat-tops in 1934.

What design feature could we look for that would further push out the date for the production of flat-top Sheaffers? I've never seen one with the so-called radius clip that succeeded the flat-ball clip in the streamlined series and which first appears in 1935 materials; nor are there any indications that Sheaffer flat-tops were ever made incorporating the One Stroke Vacuum filler that appeared in 1934. But what about colors? To my knowledge, no flat-tops have ever been found in materials other than the pre-1930 assortment. On the outside, that is.

GETTING IN TOUCH WITH YOUR INNER CAP

There is a little-known source of clues about the history of a pen that can provide dramatic information that has lain hidden, out of sight, for decades: the inner cap. Specifically, the material of which the inner cap is made. Fig. 2 shows an example of how valuable this information can be, as it bears directly on the issue under examination here; the item shown is a jade Sheaffer flat-top fountain pen with an inner cap made from striated silver pearl celluloid—a material that would not appear on a Sheaffer product until 1936, when it debuted, along with several other striped colors, in the streamlined pens, based on print ads. It is extremely unlikely that this part is a later repair—the repairperson would need suitably-sized tube and sheet stock to construct a two-piece inner cap like this one; fabricating a one-piece inner cap replacement from hard rubber would have been much simpler. The inner cap cannot have been intended for a Balance, as it is flat-topped. The pen itself has several other indicators of late production; it is identical to the largest-size Radite Lifetime pen, but it has no White Dot insignia, and it bears a 7-30 nib, facts which together imply that it is very late production of the 7-30 model. The external material is typical of the very last type of jade celluloid seen on Sheaffers, with its vivid electric green color and distinctive flecking, and of course, it features the snap-ring lever mechanism, though interestingly, it has the older-style humped round-ball clip.


In light of the well-founded conclusion that flat-tops were still being manufactured in 1936, it may well be that some of those pens found with late-1930s feeds are all-original, and that contrary to the myth, the “stalwart” Sheaffer flat-top—a “pen that never grows old,” as a 1944 Sheaffer ad puts it—enjoyed not just continued sales, but ongoing production and even improvements well into its second decade—and that’s about 150 in Snorkel years! 



Fig. 2 ⇨ 7-30 with striped inner cap.

All Rights Reserved. The author would like to express his thanks to Richard Binder and Roger Wooten. Photo credits: All Figures Copyright © 2004 Daniel Kirchheimer.

DES MOINES IS A SMALL WATERFRONT CITY APPROXIMATELY 15 MILES SOUTH OF SEATTLE, WASHINGTON, ON PUGET SOUND. The Des Moines Elementary School overlooks Puget Sound and Room 12, which is the 6th Grade classroom, overlooks the Sound. When a large freighter passes by on the way to the Port of Tacoma, the teacher, Mrs. Katie Postlewait, has been known to give the class a “freighter break” to go to the window and watch the progress of the ship.

We were due to give our pen presentation at the school from 9:30-10:30. My wife and I arrived at the school at approximately 9:05, to give us time to enter the office, sign in as volunteers, and receive our school passes to be on the grounds. We then carried in the computer, projector, pens, ink, paper and envelopes, books, magazines, and *The Pennants* to be used in the presentation.

The children were very excited. They had been told of the presentation and had read the article in *The Pennant* about the Pens for Kids program. I made a PowerPoint presentation that showed a few pens from my collection, as well as a short set of notes to refer to along with the show. The school librarian provided us with a digital projector that I connected into my laptop, so we had a nice bright presentation. The slide presentation took about 20 minutes, after which we handed out the pens so the children could practice their cursive writing.

While the class was practicing with their pens, we had groups of 3-4 come to a table up front where they could write with some of the pens in my collection. I took the following: a Parker 51, a sterling Parker 75, an Acme “Campbell’s Soup pen, an Eversharp reproduction pen in the Yellow Taxi livery, a Namiki Vanishing Point, a Concorde Roller Ball from a flight on the Concorde that my wife and I took in 1985, and a few others. The overwhelming favorite (approximately 70%) was the Campbell’s Soup pen. The Taxi pen was second, followed next by the Concorde roller ball.

We provided the children with lined stationery from the Crane’s store in downtown Seattle, and included matching envelopes and stamps so they could write letters to their families after we left the class. We learned later that about 90% of the

letters were to their grandmothers, which made us feel good!

The blotters supplied by the P.C.A. were a wonder to the children—they had never heard of the concept of “blotting” after writing. One boy received a lesson with the blotter when he shook his pen over his paper to emphasize a point and deposited a large drop of ink on his paper—lesson learned, I believe.

The gratitude for the pens was overwhelming—they had received a real treasure. The teacher told them to pack their pens carefully in their backpacks to take home but everyone wanted to “carry” their pens home in their hands. They were so proud of the pens. All of the pens worked very well except one that had a large gap between the nib and feed that left a large glob of ink on the paper. Luckily we had extra pens for just such an emergency. The whole process was quite a learning

Continued on page 13

PENS FOR DES MOINES,



Ruth Postlewait with members of the sixth-grade class.



Doug and Ruth passing out pens.

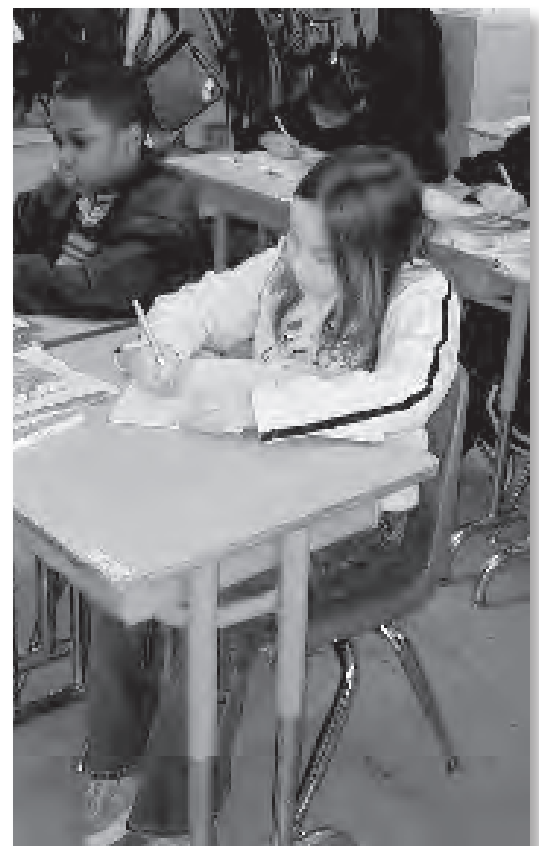
January 27, 2005

Dear P.C.A.,
 Thank you for the Pennant Magazine and the pen they are really helping my hand better handwriting. The pen is beautiful! I got the one with the eagle on it! The magazine is really cool! I love all the pens you have! Also, thank you for considering us to be in your magazine! It was very thoughtful of you! Thank you so much for everything!

Thankfully,
 Jessica Brumitt

KIDS

"You hold it like this."



Paper at just the right angle...


PENS

January 27, 2005

Dear P.C.A.,
 I was just writing to thank you for providing the fountain pens. They have improved my cursive because I have to slow down. She also had many opportunities to use it. Finally, I just wanted to thank you for the Pennant magazine

Thankfully,
 Marshall

process and made quite a hit. We left the extra bottles of ink provided by the P.C.A. with the teacher, as she intends to have them practice their cursive writing with their pens. We also left a collection of current pen catalogs, *Pen World* magazines, and pen collecting books for the class to use along with some more nice stationery.

This whole event was great fun for us, and seeing the enjoyment of the children with something really new for them was very gratifying. Follow-up information from the teachers indicates that the children use their pens every day in their school work—they just love them. 

All rights reserved by the author.

Practice, practice, practice!



Getting down close and personal.

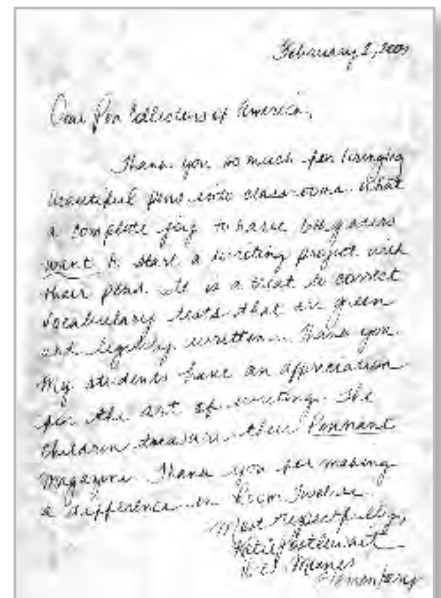


"Dear Aunt Margaret..."



"Pretty cool, this color ink."

PENS



KIDS

The Magic of the Fountain Pen

by Sarah Chamberlain

FOR ME PERSONALLY, FOUNTAIN PENS HAVE ALWAYS BEEN SORT OF MAGIC—ABLE TO TRANSPORT ME TO a slower, more genteel time and space where one's penmanship style and quality were a focus. However, I never imagined they'd work their magic in my classroom.


I teach preteens in an elementary school in south central Pennsylvania. Most of my students are different than the average person—some of them have attention difficulties, some have physical difficulties, some have behavioral issues, some of them have learning problems—and for most of them, handwriting is not terribly high on their list of priorities.

One of my goals for last school year was to work on improving their penmanship. We would have regular penmanship lessons (I had done this in upper elementary school); we would practice handwriting and receive feedback for improvement...but how was I going to motivate them to spend the energy to improve their penmanship?

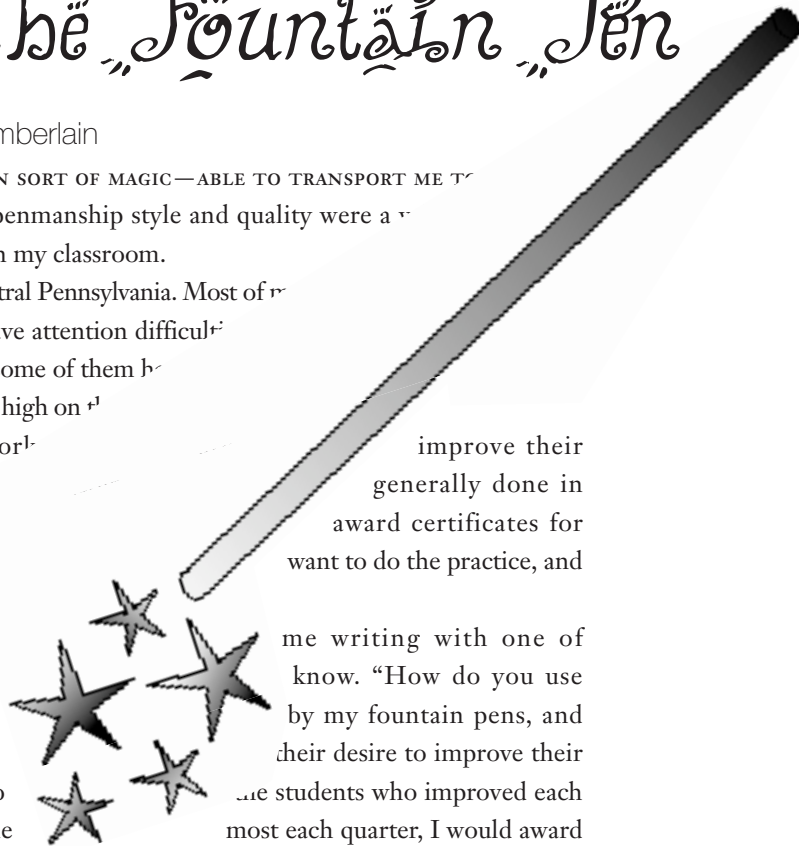
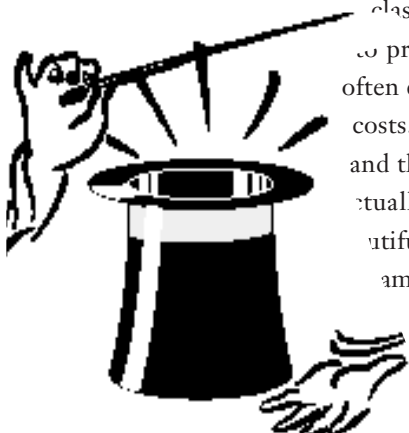
My answer came the day several of my students brought their own fountain pens. "What was that?" they wanted to know. "How does it work?" They were all fascinated. From their fascination was born my plan to encourage penmanship. Not only would I award certificates for handwriting during marking period, but for the person who improved the most during the marking period, I would award them a fountain pen of their own! I have never seen older students so excited to come to class and practice penmanship.

But then disaster arose—I had planned to supply the winning student each month with the inexpensive fountain pen sets which I had previously been able to purchase at local discount stores such as Wal-Mart and Kmart. Unfortunately, I discovered that they no longer carried these sets. I contacted local office supply chains and companies to no avail. So, off to the Internet to check manufacturers and suppliers of writing implements to find where I might be able to purchase the sets, only to learn that the ones I had picked out were no longer made.

But the fates were with me, and in one of my searches I discovered the Pen Collectors of America. When I emailed Sam and explained my situation and the kids' new found enthusiasm for writing, Sam came to the rescue! We were supplied with enough pens that each student was able to have their own pen to work with! The students were ecstatic! In 20 years of teaching I've never had students walk in the classroom door and ask, hopefully, if it was handwriting day! They would even choose to practice their handwriting over other activities—unheard of for children who have often experienced years of frustration in writing and previously would avoid writing at all costs. We did research on the history of fountain pens, and discussed how they worked and the different styles and types of pens. Students were so enthusiastic, several of them actually put fountain pens on their Christmas wish lists—one student even received a beautiful Waterman pen from his grandfather!

I am indebted to the P.C.A. for helping to excite students about writing, and history—and for helping them to believe in themselves and their abilities. 

All rights reserved by the author.



Yours for the Asking



Are you interested in a Pens-For-Kids PowerPoint presentation that you can use at your nearby school? Well, you are in luck. We have just such a presentation on CD, with pen information and pictures. The CD works on both PC and Mac computers. For more information, contact Doug Postlewait at 206.246.6148 or email dpostlewait@earthlink.net.

UPCOMING

"Pens for Kids"

PRESENTATIONS

IF YOU ARE A P.C.A. MEMBER AND INTERESTED IN DOING A Pens for Kids presentation at a school near you, we can send you fountain pens and *Pennants* for the children. See the article by Douglas Postlewait and his presentation to students in Des Moines, Washington on page 10, and the report from Sarah Chamberlain about her Pens for Kids presentation in Lititz, Pennsylvania on page 14.

Do you have an unloved pen in your drawer?

Send it to the P.C.A! The P.C.A. Pens for Kids program needs your help! Donations of cartridge filling fountain pens and ink cartridges help keep this program alive. Pens need not be fancy or new; used cartridge filling pens in good shape are welcomed, as are any loose or packaged ink cartridges. If you prefer making a cash donation, the P.C.A. will turn those dollars into pens for kids. Make checks payable to P.C.A. and note that the funds are for the Pens for Kids program. The P.C.A thanks you, and the kids who receive these pens thank you, too!

Speaking of donations! Thanks to Dan Reppert for a recent donation of 100 Sheaffer DeltaGrip fountain pens. Some of these pens were used in Sarah Chamberlain's presentation in Pennsylvania. Dan and his wife Cyndie are two people who have always encouraged children to use fountain pens and regularly give away fountain pens to children at pen shows who are "too young for a driver's license."

Are you Ready to Spread the Legacy?

P.C.A. members are encouraged to contact local schools about facilitating a presentation to a class on fountain pens. Presentations can be made to grades 3–12; third grade is when most students learn cursive writing. Past presentations have included talks on fountain pen history, how a fountain pen works and penmanship as well as demonstrations on how to write with quills, dip pens and fountain pens.

We encourage facilitators to tailor their presentation to the age of the students and current curriculum being taught by the teacher. The P.C.A. hopes that by exposing children to fountain pens, they will one day become pen collectors like our members and keep the legacy of fountain pen history alive. The P.C.A. provides each facilitator with working fountain pens and copies of *The Pennant* for the students to take home with them. We ask in return for a write up with photos of your Pens for Kids presentation.

For further information on the P.C.A.'s Pens for Kids program or to send fountain pen donations: P.C.A.—Pens for Kids, P.O. Box 447, Fort Madison, IA 52627-0447 Email: info@pencollectors.com

The Search For The Lost Sheaffer

The Story of Antoine's Lost Pen

By Antoine Patterson

My name is Antoine Patterson. I'm twelve years old and live in a section of Miami, Florida called "Over Town." While writing this story, I was in the 7th grade at Jose De Diego Middle School and one day, I noticed a new teacher, Mr. Craig, who always brought a different pen to class.

BECAUSE OF THE SCHOOL SCHEDULE, I SAW HIM EVERY OTHER DAY and he always used a different pen. Now I don't get me wrong—for a young black kid pen is at the top of my 'want' list, but one day I asked if I could see one of the pens in his shirt pocket. Man, he

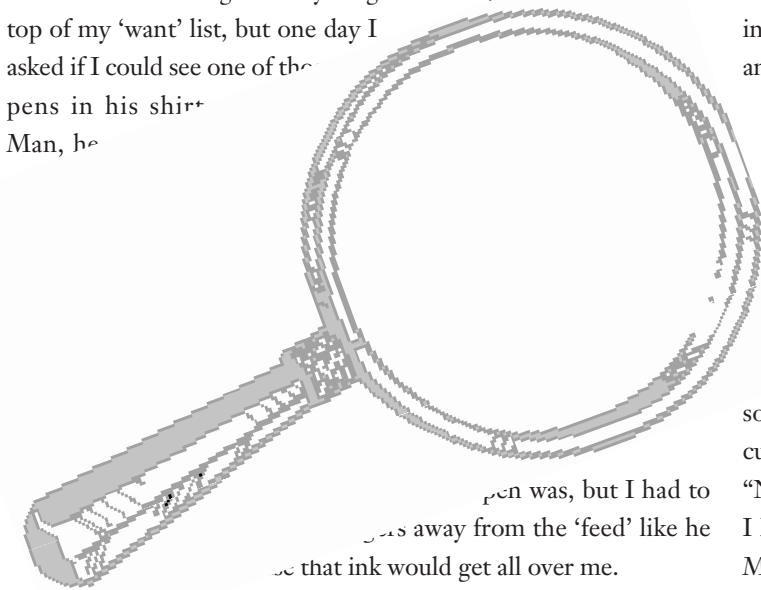
called my Mamma now, come on dawg." I held up the bright red pen for her to see. I kind of liked her and thought maybe this would be the way to get to know her but she looked at it and dismissed me saying, "Fool, what you got that for? I don't wanna see no stupid pen," and she quickly ran off to her other girls in the yard.

Now I could be alone with my new red pen. Mr. Craig had explained about the way these kinds of pens worked when we first met. I just played back in my mind what he had said. "Antoine, this is a fountain pen. It uses an ink cartridge that fits in like this," as he pushed it into the section. "Tap it a few times and the ink will flow. Always keep it upright in your pocket and never loan it to nobody."

Lunch was over and I had a science class. Time to use my pen, so I ran off so as not to be late. I could tell that other kids were curious, looking over my shoulder. This kid Kevin asked to see it. "No way, dawg," I said. "Maybe after class." Kevin was a friend, so I let him see it and right away he said, "Hey, did you get it from Mr. Craig?" "Man," I said, "no. I have these kind of pens too" (bragging), but I think he knew.

Class was just about over and I was packing up when a fight broke out between this girl and a boy. Man, she jumped him cause he said she had ugly hair and I jumped out of the way and ran out the door and down the hall. In my school you have three minutes to get to your next class and the other kids be yelling and screaming and throwing stuff all over, then I noticed my pocket and saw that my red pen was gone!

I couldn't go back, there was no time. All I could do was go on to class and hope I could find it later, maybe lying on the floor. After all, like the girl said it was just a stupid pen. Nobody would want it. I never found it. I called my Mom and told her what had happened and that



pen was, but I had to get away from the 'feed' like he said that ink would get all over me. I guess he decided I was "cool" 'cause a few days later he saw me in the hall and handed me a bright red pen and some ink cartridges, saying that it came from Dan in Iowa and I should thank him for it. Just that fast. He gave it to me and walked on and was out of sight. Now, the halls can be dangerous. I'm 4'10" and weigh about 80 pounds, but I'm tough when I have to be, and I didn't want to lose that pen to any thug so I tucked it away and went on to my class.

I didn't dare take it out to even look at it, fearing I might get teased, so I waited 'til lunch time and found a quiet spot to look at it. Dang, no sooner did I have it out when some girl ran over to me saying "Antoine, what you got there? You got a new phone, boy? Lemme

I was going back to look for it after school, but I went back to where the fight was and saw Mr. Fred, the custodian, cleaning up. I asked him if he had seen a bright red pen lying on the ground and he said "Oh, did you lose one of Mr. Craig's pens? He's gonna be mad." Man, did everybody know that Mr. Craig had these pens? "No, Mr. Fred," I said, "He gave it to me and it must have fallen out of my pocket." "Don't worry boy," Mr. Fred said. "If I find it I'll give it to you the next time I see you. Was it a Sheaffer?" I thought for a minute. Man, how did he know it was a Sheaffer? How could he have known?

I walked away feeling mad and upset. Did Kevin take my pen during the fight? Did it fall on the floor, get smashed up and swept away like trash? No, I thought. It's in somebody's pocket just like it was in mine a few hours ago and I'm going to find it.

Days went by. Then weeks. Almost every day I asked Kevin to give me back my pen and he would just say "Dawg, man, I don't have your pen." I didn't have time to misbehave in class anymore. I was too busy playing detective and looking at whatever people were writing with. Hey, in this school that's easy 'cause most kids don't even have a pencil let alone a bright red pen. Most don't even take notes, do homework or any class work so it didn't take me long to figure out that somebody was holding my pen hostage and not using it. Somebody slick had my pen. I bet they even knew I was looking all over for it too.

I put my plan into action to try and get my pen back. So one day I walked into the yard at lunchtime and went over to the gang that 'jacks' cell phones and said, "Wasssup, dawg?" to Antonio, the boy in charge of his posse. He said, "Yo, my man, you in need of a 'new' phone?" I told him no, that my Mamma had just bought me a phone but that I was looking for something else. Antonio right away thought that I wanted to buy some other kind of stolen merchandise and began to rattle off what his posse had 'available.' I said, "No, dawg, I am looking for a pen that I lost," and right away Antonio burst into laughter. "Man, you down man. You musta' jacked a pen from Mr. Craig and now you lost it, dawg. Sorry, can't help you. Not much of a market in 'jacked' pens around here. Don't many brothers or sisters want no pens." The bell rang and it was time for Antonio and his posse to melt away, either to class or to someplace where they would not be noticed 'til the school day was over.

I was really shaken by that experience. Here was Antonio, a dude who never took notes, read a book, did class work or much went to class and here he knew about Mr. Craig and his pens. So somewhere along the line, he had seen Mr. Craig and knew about his pens and he thought I had stolen a pen from him. I was quickly learning what kind of a person that I wanted to be and without knowing it, I was being molded into a different form.

"Hey Antoine," Mr. Fred yelled from across the hall, "come over here." I walked over to Mr. Fred, still in shock from my conversation with Antonio. "Hi, Mr. Fred, got anything for me?" He smiled and said, "You mean you already heard?" Actually, I had not spoken to


him in months and knew nothing about what he was about to say.

As I approached him, I watched as he reached into his over-all pocket and produced my shiny red Sheaffer cartridge fountain pen with 'Utah' written on the barrel. "My pen, my pen! You found my pen. Thank you, Mr. Fred," I blurted out, "but where, how, where did you find it? It was 'lost' for such a long time." Mr. Fred just smiled and took a minute before he spoke. "Antoine, months ago when you first told me your story, I realized just how important that pen was to you. I don't think you heard yourself as you spoke, saying how you had been taking more notes and doing more class work than ever before and how your grades had improved. So I decided to do some detective work on my own. You know, after hours, when everybody's gone home and I'm here 'til midnight."

"You know, this is a big building. Three floors, over a thousand student population, plus an adult education night school. There are seven other custodians working here, all different shifts, so it takes time to contact all of them, but I put the word out that I was looking for something special. Most of the custodians are older and some are retired from other jobs and work here for extra income, but most know what a fountain pen is and had even used one when they were in school."

"It was late last night when Mr. Bill called me. He works mornings on the first floor, near where you were the day you lost your pen. 'Hi Fred,' he said, 'You lookin' for a shiny red pen? You musta' done something nice for Mr. Craig to have given you a nice pen like that one. I found it months ago. Got 'Utah' on the barrel. Ink cartridge all dried up though. Sure got a nice smooth black nib. I was running the main dumpster up and into the hauling truck when I spotted it in the load. It almost was lost forever but I yelled to Sam to stop the motor and I fished it out, put it in my pocket and cleaned it up before I left that night. I had some old Parker ink at home and dipped the nib into it. It shore did write nice and smooth, but those old Sheaffers always did. I'll leave it in an envelope with your name on it and put it in your mailbox in the custodian's office. Glad I could help you find it."

"So, Antoine, looks like lots of people in the school knew about Mr. Craig and his pens and you were lucky enough to be given one." He handed it back to me and I put it back in my shirt pocket where it had been missing for almost a year. "Thanks, Mr. Fred. You went to a lot of trouble for me. I'm going to keep it at home and take my notes with a pencil. It will become my homework pen and never leave my sight."

That was my first fountain pen and this is the first time I have ever written anything so long and complicated. I hope you like it, and Mr. Dan, I would like to thank you for the pen and the opportunity to try my hand at writing. I'm now in the 8th grade and the future looks bright ahead. 

All rights reserved by the author.

Rhodes Lockwood and

his son, Rhodes Greene

Lockwood, definitely

carved names for

themselves in

American history.

They were men of

opportunity, foresight,

and with just enough

know-how to get around

things. But beyond this, I believe that

Rhodes Lockwood and his son had a

true love for the fountain pen and all its

paraphernalia. Business side apart, they

sought out ideas for making a better pen,

many of which were their own inventions.

To better understand the significance of

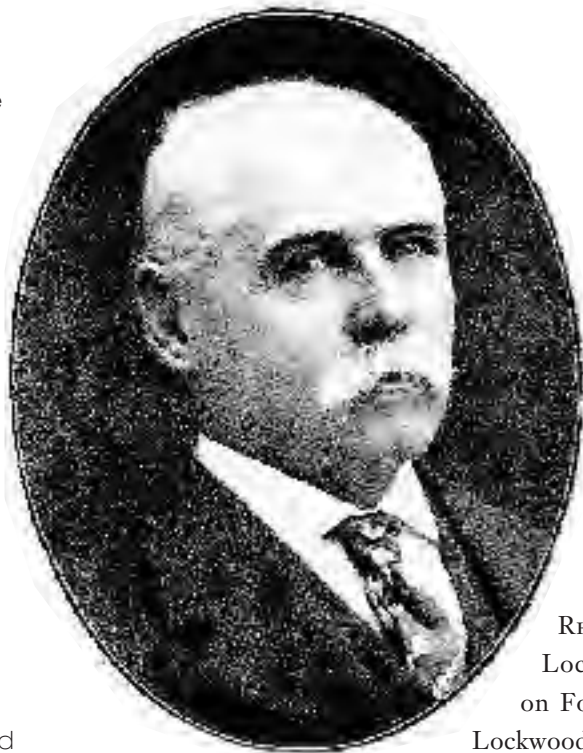
their impact, it is necessary to delve briefly

into their family history. While some of you

might remember this from our last article,

newcomers to pen collecting may find

this helpful.



RHODES LOCKWOOD WAS THE SON OF RHODES GREENE Lockwood and Sally Maria Davidson. He was born on Fort Hill in Boston, on September 26, 1839. The Lockwood family, rooted in Charlestown, Massachusetts, has quite a historical background, dating back to the Battle of Bunker

Hill. Now comes an interesting connection. Charles Hamilton Davidson, founder of the Davidson Rubber Company, was the uncle of Rhodes Lockwood. The Davidson Rubber Company rose to fame with the invention, by Davidson, of the rubber syringe in 1857. This invention catapulted the company into rubber manufacturing of medical goods and sundries, and eventually, through the family connection, into the production of fountain pen parts. The company even created its own

Like Father, —The Many

house brand of pens with the Sterling Fountain Pen Company of Boston. By 1861, Davidson Rubber Company was held in partnership between Charles Hamilton Davidson and Hamilton Davidson Lockwood, his nephew and the eldest brother of Rhodes Lockwood.

In 1868, Rhodes Lockwood joined his eldest brother Hamilton Davidson Lockwood, as an additional partner in the Davidson Rubber manufacturing business. With the death of Charles Hamilton Davidson in 1875, Phillip C. Lockwood was admitted to partnership in the company. The company remained in the hands of the Lockwoods and they continued to produce medical sundries, pen parts and various other rubber goods. In 1904, Davidson Rubber Company incorporated with capital of \$200,000, under the chairmanship of one Alexander M. Paul. The

corporation remained in the control of the Paul family until its involuntary dissolution in 1934.

Rhodes Lockwood was quite the fan of the fountain pen and all that went with it. The first patent bearing his imprint was dated September 7, 1875. It was patent number 167,455, and dealt with an improved India-rubber eraser (Fig.1). The eraser, used for the purpose of eliminating lead pencil marks, had a roughened surface. This sped up the erasing process and stopped breakage. Rhodes Lockwood most likely invented this when he was with Lockwood and Brooks & Company, a publishing firm that dealt in stationery items as well. While we do not know this for fact, the 1876 Centennial Exposition in Philadelphia seems to testify to it. Lockwood and Brooks & Company had several locations around Boston, including one on Bromfield Street.

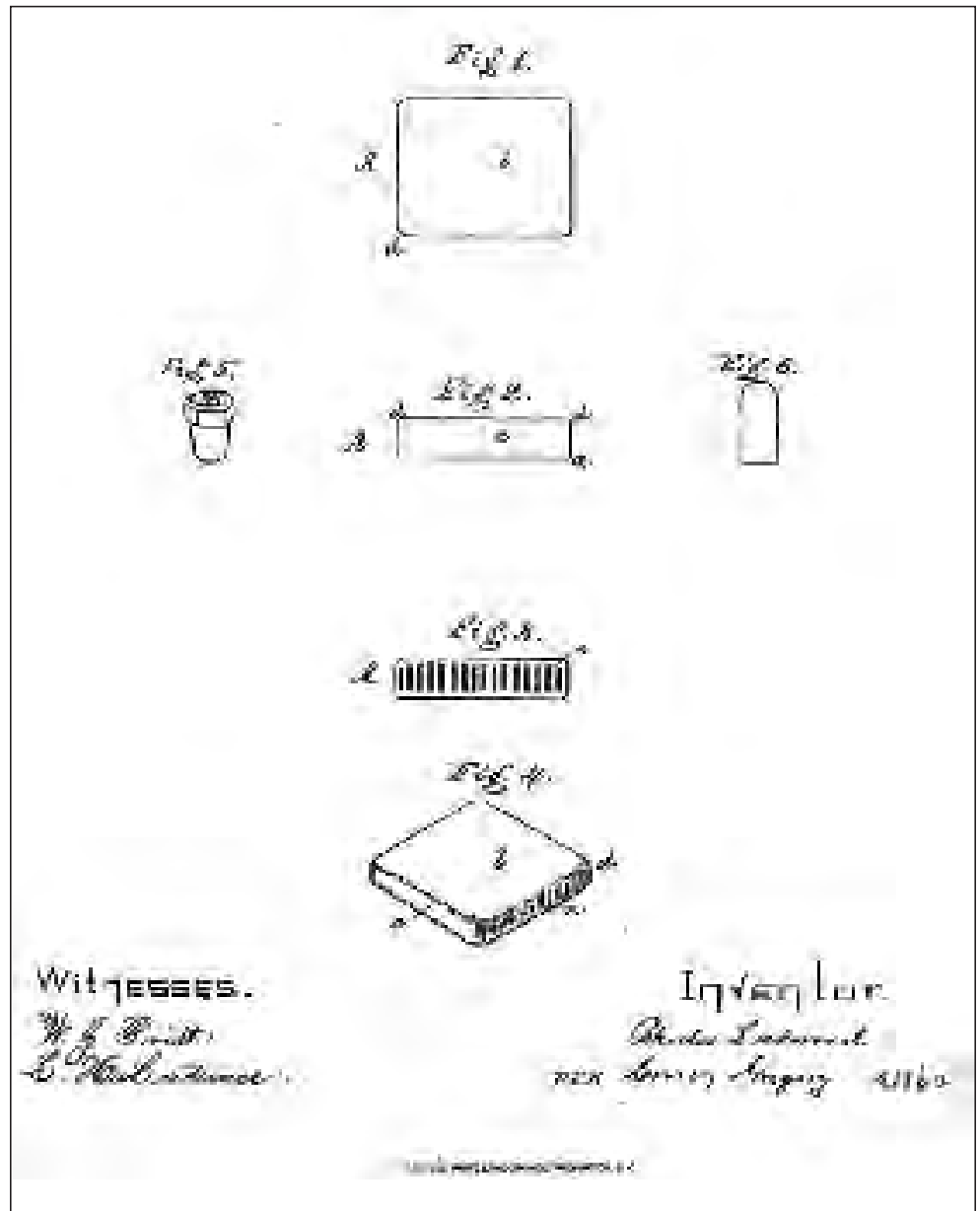


Fig. 1 ♦♦ India rubber eraser patent.

Like Son Lockwood Patents

By Sterling & Catherine Picard

The second patent bearing the name of Rhodes Lockwood is patent number 270,959, dated January 23, 1883 (Fig. 2). This second Lockwood patent is for his own concept of a mechanical pencil. Basically, the pencil had a hidden eraser and hidden lead storage. The lead, with the turn of the end holder, slipped away inside the body of the pencil and with that same turn, a shield rose around the eraser, making it ready for the pocket. It would appear that Mr. Lockwood did not forget the other half of the pen world, the pencil, in his creative process.

No stone was left unturned by Mr. Lockwood, whose next patents were for an improved inkstand. These are patents number 324,393 (the original dated August 18, 1885) (Fig. 3), and 359,214 (Lockwood's improvement of the same inkwell). Inkwells at the time were primarily made of vulcanized India-rubber. This new invention consisted of a flexible ink reserve with an internal hoop and a rotating bottom plate. Basically, the ink container was free to rotate within its boundaries (the

Fig. 2 ⇨ Lockwood's mechanical pencil patent.

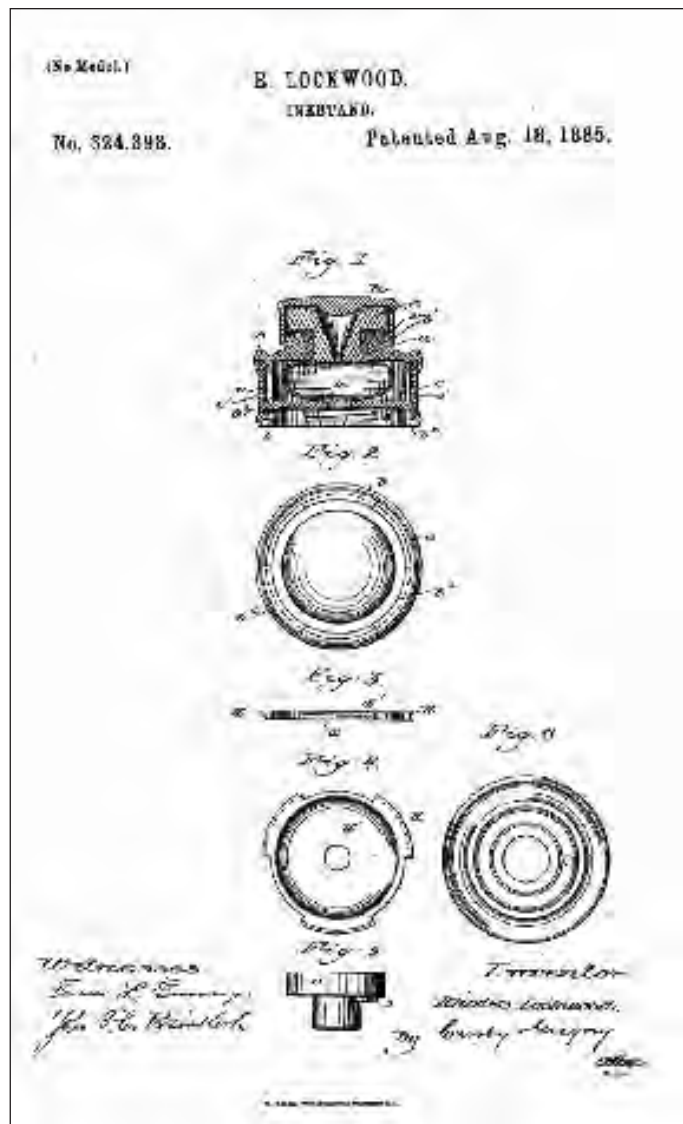
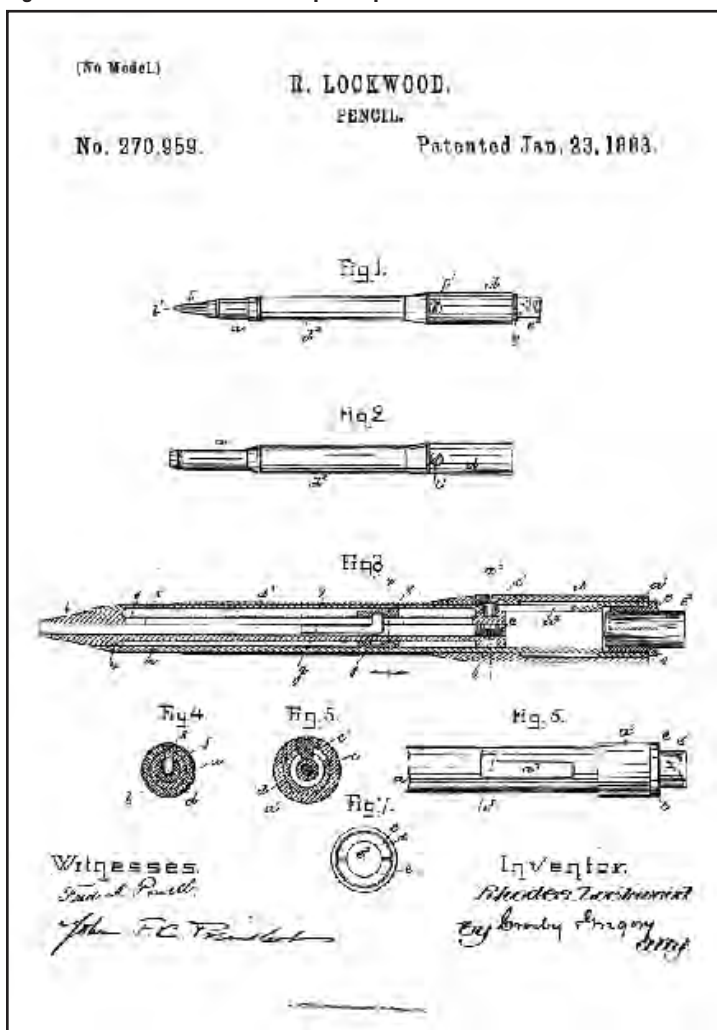


Fig. 3 ⇨ Inkstand with rotating bottom plate.

outside container). At that time, in order to be able to refill your pen, it was common to carry ink with you during travel. These patents allowed ink to be more easily transported.

The second inkstand patent, 359,214, was dated March 8, 1887 (Fig. 4). This patent was an improvement on the inkstand of the August 1885 patent. It states that "By making the frame 'm' and top 'e' as separate pieces the cost of production is simplified, and by using metal from the frame the inkstand is made stronger and at the same time heavier, so that it will stand with less liability of being overturned, the flange 'm2' adding weight to form a foot." This differs from the original inkstand and makes transportation of ink safer and easier than the prior bottle.

Finally, we come to patent 369,016, dated August 30, 1887 (Fig. 5). Mr. Lockwood, again trying to solve the age old problem of excess ink blotting on the paper, invented a fountain pen (a basic eyedropper). The pen section has a feeder provided with a slot either on the upper or lower side. A plug was inserted in the feeder, and the slot created an air passage. Basically, the ink from the reservoir travels through the feeder slot and by capillary action is led to the point of the pen. When the pen is at rest in the hand, drops of ink are prevented from forming on the tip of the pen and dropping down onto the paper.

Fig. 4 ➡ Improved inkstand design.

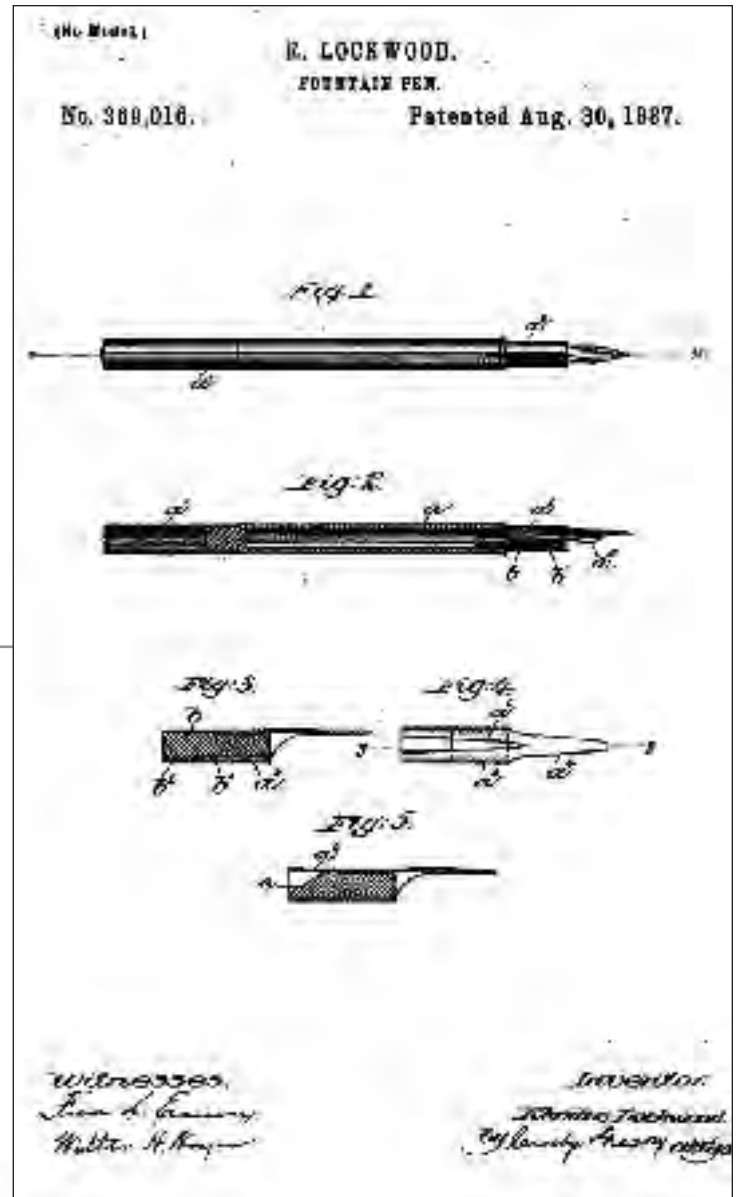
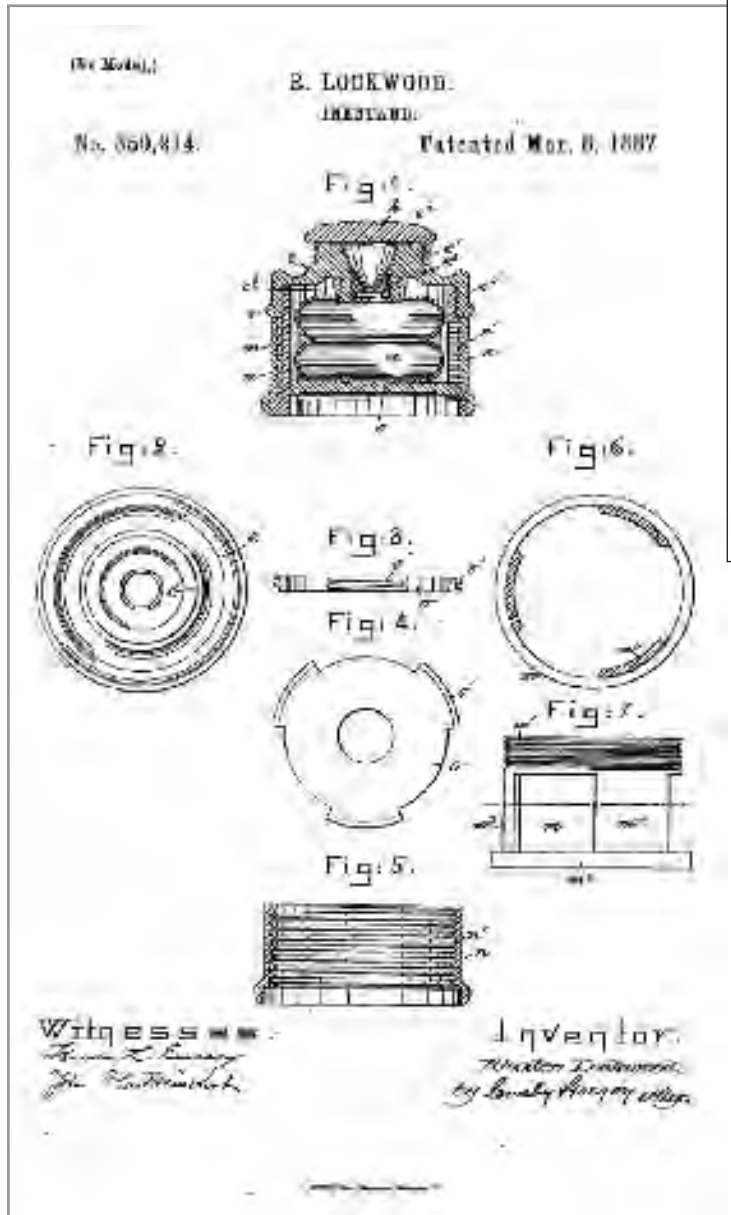


Fig. 5 ➡ Lockwood eyedropper fountain pen.

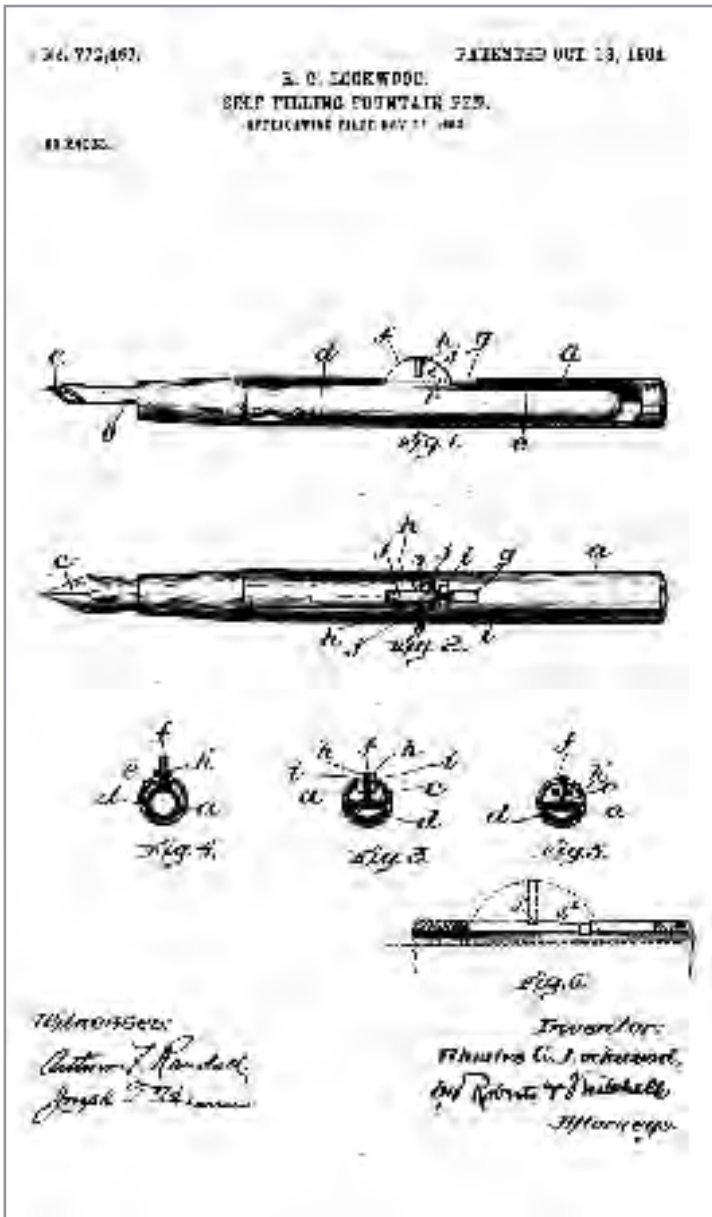


Fig. 6 ⇨ Rhodes Greene Lockwood's, sliding sleeve filler-style fountain pen.

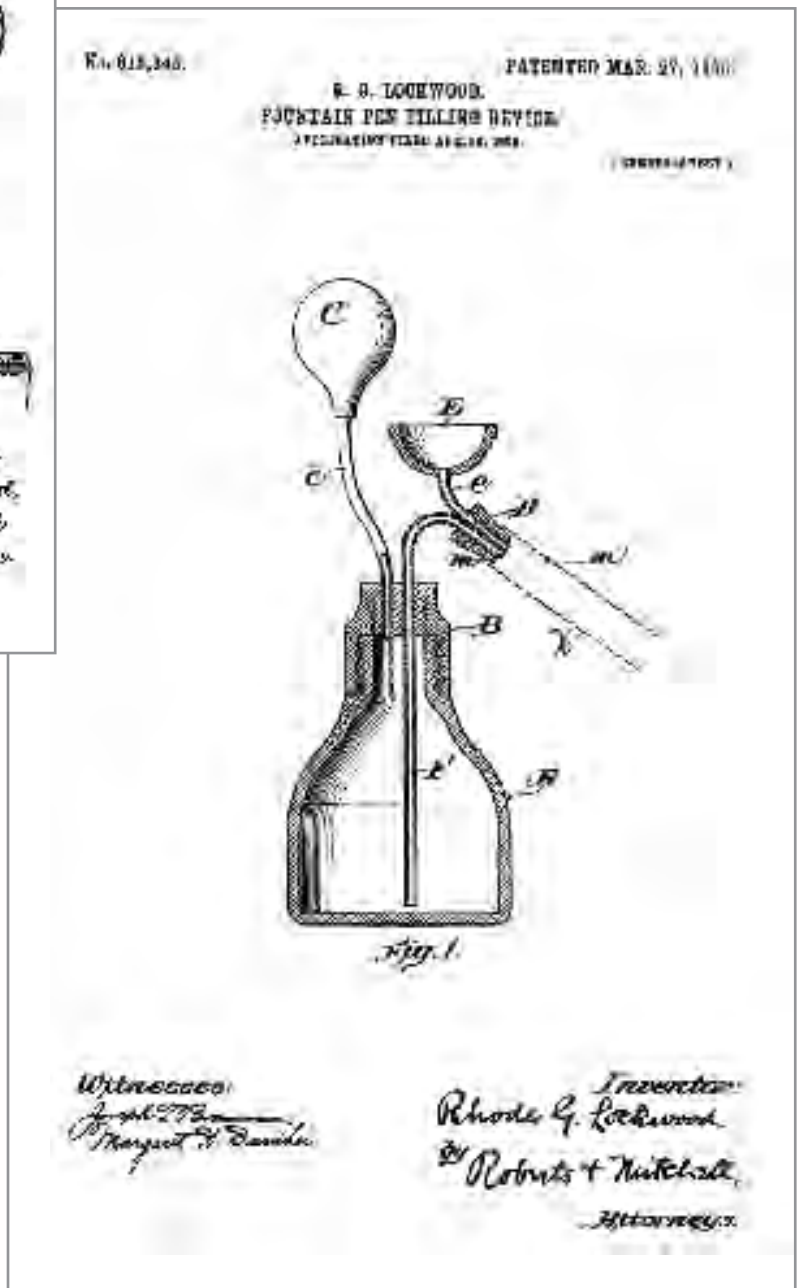


Fig. 8 ⇨ Eyedropper fountain pen filling device.

While the patents discussed here were all for designs by Rhodes Lockwood himself, there were many other patents that were assigned to him, particularly some from A.A. Waterman. The most famous assigned patents include the 1899 middle joint construction patent.

Moving down the genealogical tree, Rhodes Greene Lockwood, son of Rhodes Lockwood, owner of the Davidson Rubber Co, was born on May 2, 1874 in Boston Massachusetts.

He too, had a passion for a better pen. In 1904, he obtained patent 772,467 involving the concept of a better, self-filling pen (Fig. 6). His invention describes a piece cut out of the barrel where a metal pressure bar would be exposed. This would press down on the inner sac to fill the pen. Even in the context of the patent, Lockwood admits the similarity between his invention and that of Conklin's Crescent Filler. He notes, however, the difference of a slidible finger piece that goes over the exposed metal bar to protect it from accidental pressure. This is much like, if not exactly like, the Waterman sleeve filler. This same idea is reflected in patent 1,247,169 by Frederic E. Storer, in 1917 (Fig. 7). Here the whole outside barrel is unscrewed to expose a metal bar that is depressed to fill the pen. How interesting that this same patent by was assigned to the Davidson Rubber Company. This patent, used in later Sterling Pens, even includes the modern idea of a screw fitted cap. Wow! This filler should look familiar to you "51" fans, as in the aerometric "51".

In 1906, Rhodes Greene Lockwood's idea for a fountain pen filling device was registered as patent 816,345 (Figs. 8 & 9). This device was used in conjunction with the conventional eyedropper pen. Instead of the old medicine eyedropper so common at the time, this new device would be simple, quick, and clear, helping to overcome one objection to the use of the eyedropper pen. The device claims to rid the pen of air bubbles that naturally form in the barrel and result in an inadequate fill and soiled fingers. By the patent drawing, one can see the fountain pen barrel is shouldered to the

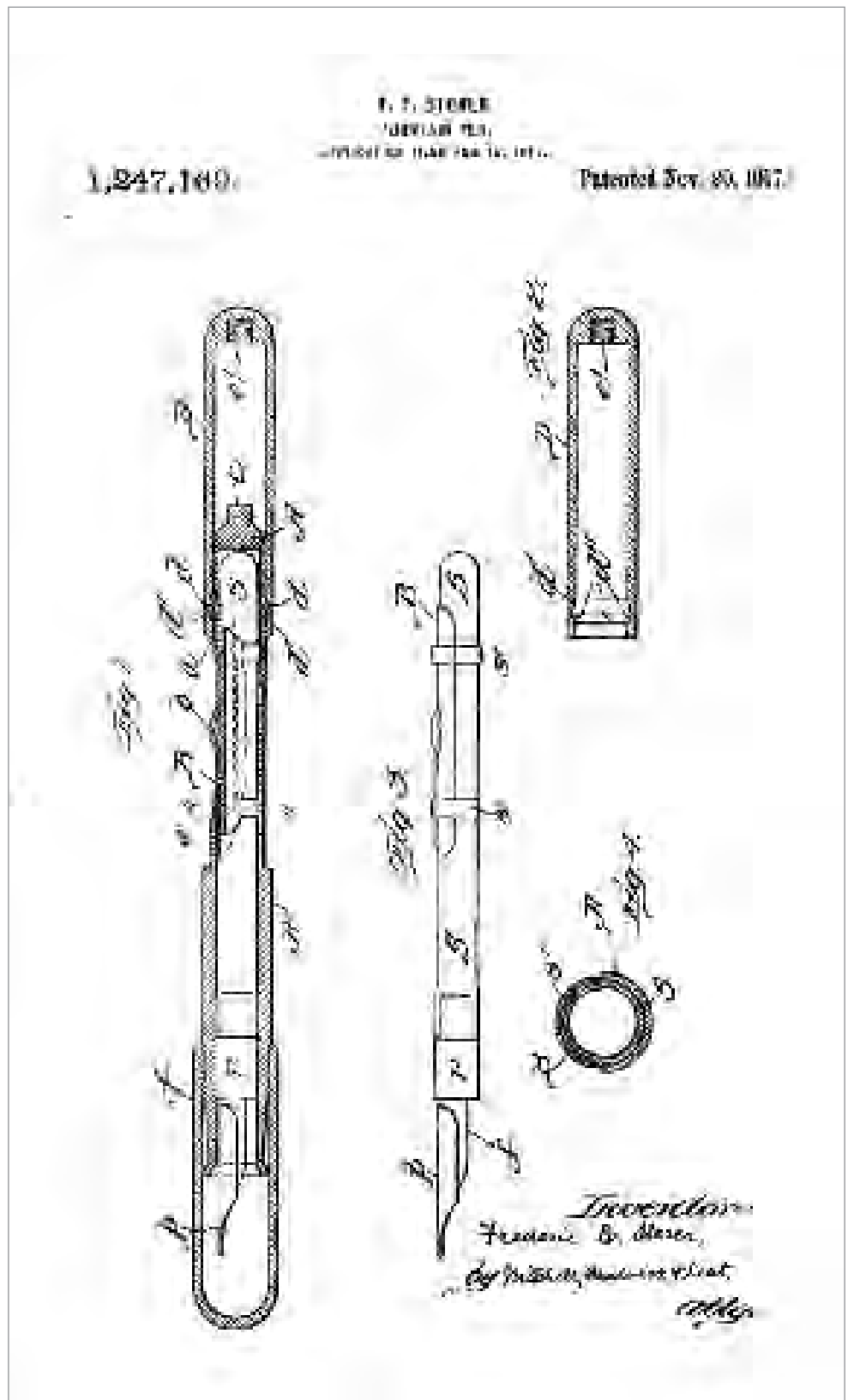


Fig. 7 ♦ Frederic E. Storer, removable barrel, slideable cover, pressure bar filler.

cork end for a snug fit and the rubber bulb is depressed causing ink to flow into the barrel. When fitted, the extra ink appears in the cup indicating that the process is complete. The extra ink travels back down into the container eliminating mess and air bubbles.

It is clear from their extensive inventions that these two men made a significant contribution to pen development and its paraphernalia. Their circumspect business dealings lead one to speculate on their avarice in a volatile market, but that's another story for a later date. However, they also seem to have had a sincere interest in improving the fountain pen and all that went with it. We owe much gratitude to them and the Davidson Rubber Company. Thank you, gentlemen! *L*

All rights reserved by the author.

Many thanks also to George Kovalenko, Rob Astyk and Debbye Lansing, without whose help this article would not have been possible.

Ed. Note. Readers can learn more about the Lockwoods in the Picard article "The Sterling Fountain Pen Company" in the Spring 2002 issue of The Pennant.

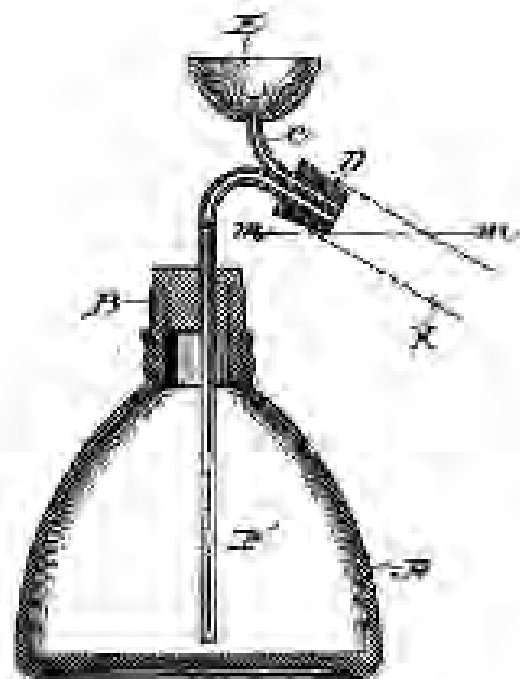


Fig. 9.

Inventors:
 E. Q. Lockwood
 Margaret H. Daniels

Attorneys:
 Theodore G. Frothingham &
 Co. *John A. Mitchell*
 Attorneys

Fig. 9 ⇨ Eyedropper fountain pen filling device.

Coming in the Winter 2005 *Pennant*

L. Michael Fultz has agreed to serve as the Guest Editor for the next issue of *The Pennant*. Using the very limited prerogative of the editor, Fultz has elected to devote the entire issue to the subject of nibs. Among the articles planned are:

The Story of Gold Nib Making, based on John Foley's Book

Parker Nib Department: History and Superintendents

Sheaffer Nib Department: History and Superintendents

A Study of Nib Repairing

Nib Terminology

Select the Nib That Fits Your Hand

C. Howard Hunt, America's Steel Nib Maker

Collecting Steel Nibs and a Review of Collector's Sites

Waterman, Parker, Sheaffer, Wahl, Conklin Vintage Nib Charts

American Gold Nib Makers in the 1920s and 1930s

Bock, German Gold Maker to the Trade

Nib Tipping Materials—Native Iridium to Wonder Metal

Custom Nib Grinding

...and more

Contributors Wanted!

Have you been thinking about writing an article on vintage fountain pens? Have a great photograph you'd love to share with your fellow pen collectors? We'd love to hear from you.

Contact the Pen Collectors of America at info@pencollectors.com

PARKER PEN COMPANY

Over 100 Years of Ink Blotters

by Len Provisor

GEORGE S. PARKER ESTABLISHED THE PARKER PEN COMPANY IN 1888 and quickly received numerous patents for improvements on ink feed and slip cap designs. W. F. Palmer became a partner in 1891, and soon started an organized advertising program in local and national newspapers to promote Parker pens and the Lucky Curve.

At this time several popular pen companies were using ink blotters for advertising, including Spencerian, McKinnon, Wirt, Mabie Todd, Conklin and Holland. All of these companies also used newspaper advertising to a great extent. The newspaper was the primary means of advertising to reach customers, aimed at reaching the greatest number of educated people that could actually read and write. However, newspaper advertising had to be maintained on a frequent repeat basis to achieve the desired effect of building the Parker name. Daily newspapers were read one day, and then used to stuff shoes, wrap fish and serve as kindling in stoves the next.

It so happened that the Parker Pen Company's first manufacturing site was actually George's bedroom in a small apartment at the Hotel Myers on Main Street in Janesville, Wisconsin. Located on the first floor was the *Janesville Daily Gazette*, which was also a job printer and publishing business. George was very familiar with the value of advertising because of his duties with the Valentine School of Telegraphy. His friends at the Valentine School and the *Gazette* no doubt educated him on the value of advertising, advising him to "advertise often and everywhere you can." The *Gazette* very well may have been his first supplier of advertising ink blotters.

The oldest Parker ink blotter in my collection dates to about 1898, Fig. 1. This blotter illustrates the Jointless Lucky Curve, "The Success of the Pen Age," featuring the pen's primary selling points of the Lucky Curve feed, the "spring lock" (design of feed securing into the section) and the "can't break cap," which was the 1898 patented slip-fit outer cap.

The value of giving an advertising ink blotter to a customer was pretty obvious. A convenient size for pocket, checkbook or diary, the blotter was viewed almost every time the owner used their fountain pen. The use of Parker ink blotters gave a positive impression every time they were used. Utilizing a calendar guaranteed that the blotter would be kept as a useful product, giving it an extended life to further the value of the advertising.

The Jack Knife Safety ink blotter has a calendar from May, 1917 to April, 1918, Fig. 2. The advertising message proclaims the ease of use with the button filler: "I press the button and fill myself in 2 seconds," and "I am Two Pens in one, a Self Filler Pen—a Safety Pen." The message here clearly targets the modern state-of-the-art fountain pen filling system. Gimmick and novelty filling systems were abundant at the time; most popular was the eye dropper system, which was an inherently messy filling procedure.

Most novel, and a major filling system competitor, would have been the Conklin crescent filler. There may have been many other Parker ink blotters prior to the introduction of the Duofold in 1921, but I have yet to find examples.

The introduction of the Duofold in 1921 was a major marketing risk for Parker. Marketing tests and dealer evaluations were extremely positive, and a massive

national advertising campaign was organized. Newspapers, popular magazines and, of course, the essential humble ink blotter, were targeted as promotional tools for dealers and customers. Parker prepared advertising materials for dealers that included the beautiful two color graphics of the Duofold in their trademark orange and black design. Perhaps early in 1921, prior to the blotter designs becoming available, some dealers used the Duofold line art in conjunction with popular themes of the day, such as the owl and Indian Maidens, (see Fig. 3 on page 45), which was one of a series of six different views. Full color ink blotters were very inexpensive, costing about \$9 per thousand, so this was affordable to every pen dealer. Today we find



Fig. 1 ⇨ Early Parker Lucky Curve blotter, circa 1898.



Fig. 2 ⇨ Jack Knife Safety calendar blotter, 1917-1918.

Which Point Will You Have?

You can get all five degrees in the Classic Parker Duofold Pen and all Points Guaranteed for 25 Years' Wear

1 - Extra Fine - like this

2 - Fine - like this

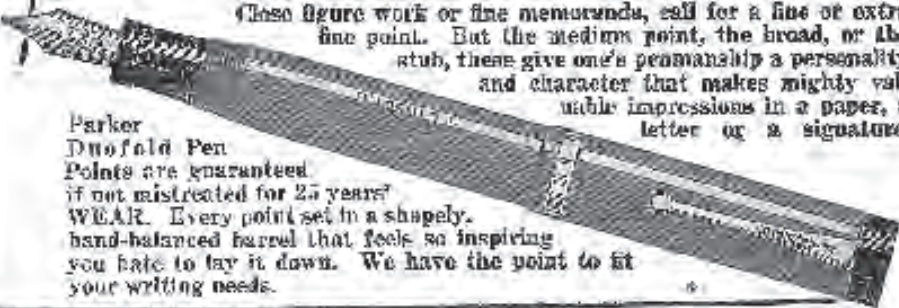
3 - Medium - like this

4 - Broad - like this

5 - Stub - like this

Close figure work or fine memoranda, call for a fine or extra fine point. But the medium point, the broad, or the stub, these give one's penmanship a personality and character that makes mighty valuable impressions in a paper, a letter or a signature.

Parker Duofold Pen Points are guaranteed if not mistreated for 25 years' WEAR. Every point set in a shapely, hand-balanced barrel that feels so inspiring you hate to lay it down. We have the point to fit your writing needs.



COMBES
"The Handiest Kodak Shop in Town"
At 16 East Eleventh Street

Fountain Pen Repair Department
All makes of Fountain Pens Repaired (FREE) while you wait


Fig. 4 ⇨ Parker Duofold with reinforced "Golden Girdle" cap band, circa 1923.

vintage Parker ink blotters showing graphics of the pen only, with space for the store to add their own text and design. Ink blotters with full Duofold imprint and text were also provided, and the dealer would simply have his printer add his store name. In all cases the Duofold ink blotters were lithograph printed, with the paper bonded to the blotter paper. This allowed for a more brilliant illustration of Mandarins, Jades, Black and Pearls and the beautiful Pastels. Prior to Duofold blotters, the advertising imprint was direct to the blotter stock. These are scarcer due to the fragility of the paper.

Looking carefully at the Duofold pen illustrations, one can approximate the date of issue. Notice the progression of Duofold advertising with the addition of the "Golden Girdle" cap band (Fig. 4), the Lady Duofold in 1923 with wide gold band for engraving (Fig. 5), and the Duetto pen and Big Bro pencil in 1924 (Fig. 6 on page 45). Moiré and Petite Pastel ink blotters were introduced in 1926 to further build sales to ladies (Fig. 7 on page 45). Ball and socket desk sets introduced in December, 1926 were advertised as being "like two pens for the price of one" (Fig. 8 on page 46).

Parker advertising ink blotters were plentiful up to about 1932. I have yet to find any that advertise the Vacumatic; however, I have seen one that advertises Quink ink. Curiously, the demise of Parker ink blotters may have been with Quink ink advertising stating, "You will never need an ink blotter again!"

It was not until 1997 that Parker started to use ink blotters once again. Blotters were used to advertise their new Penman ink and also as a gift insert in the Frontier.

Today ink blotters are a popular collectible and very inexpensive, unless you are bumping heads with other pen collectors looking for vintage fountain pen and related advertising. I would be interested in receiving quality images of any other Parker or fountain pen ink blotters, so that P.C.A. members can eventually have these images available from the P.C.A. Library. 

See more blotters on color pages beginning on page 34.


Ink blotters from the collection of Len Provisor and Dan Zazove.

All rights reserved by the author.


Fig. 5 ⇨ Duofold models showing wide band Lady Duofold, far right.

Parker Duofold


With The 25 Year Point



Duofold Jr.
\$5.00



Duofold
\$7.00



Lady Duofold
\$7.00

(Illustrations are in sizes 1-1-1)

PARKER DUOFOOLD PENS are the result of 50 years' experience in pen making. Parker pens are steel-jawed like smoothies, been ground into a point, such perfect balance and exacting put into a pen. Its weight and balanced swing give your hand the urge to write; its polished platinum tip gives your mind free rein to think without distraction. Get this new-day pen at Kansas City Duofold Headquarters.

COMBES

"THE HANDIEST KODAK SHOP IN TOWN"
On Pellicola Lane at 11 East Eleventh Street

© 1923 PARKER FOUNTAIN PEN CO. MADE IN U.S.A.

WALTER A. SHEAFFER II

by L. MICHAEL FULTZ WITH DAN REPERT AND SAM FIORELLA

WALTER A. SHEAFFER II DIES AT AGE 83

Walter A. Sheaffer II was the last member of the Sheaffer family to be the chief executive of the W. A. Sheaffer Pen Company. He became chairman in 1960 and served until the company was sold in the 1980s. He was the grandson of W. A. Sheaffer, the company's founder, and the son of Craig R. Sheaffer. Known as "Walt" to family and friends, he had spent his entire business career at Sheaffer Pen.



He was born June 15, 1922, in Chicago and graduated from the Culver Military Academy in 1941. Walt Sheaffer entered Colgate University, and left in 1943 to join the United States Army. He served as a lieutenant in the 28th Infantry Division in France and was wounded at Mortain, receiving two Bronze Stars for Valor. After the war, he married Anne Garland Green, who survives him. They had four children: Garland Sheaffer Remsen, Leslie Sheaffer Dieterich, Elizabeth Sheaffer Mohr, and Craig Royer Sheaffer II. Walter A. Sheaffer II is also survived by his brother John and his sister Susan Taylor.

In 1945, Walter A. Sheaffer II joined the management of the W. A. Sheaffer Pen Company. About this same time, the founder, W. A. Sheaffer, passed the Chairmanship to his son, Craig Royer Sheaffer. The Sheaffer family continued to insist on quality and innovation in their pens. Walter A. Sheaffer II managed the development of the Snorkel, Pen For Men, and Imperial fountain pen lines and the company's entry into the ball pen market.

In the 1980s he and senior management negotiated the sale of the company to Textron, which combined it with Eaton Paper and other product lines. In 1987 Textron sold the company to Gefinor, a Swiss investment-banking company. In 1997, Gefinor sold the business to BIC, the French ball pen giant.



A Visit to

Dard Hunter

and the

Mountain House

by Don Hiscock and Len Provisor

Historical markers by the side of the road have an appeal to the curious traveler. They ask you to slow down, to learn something you probably didn't know about a place you probably haven't been before, and they offer you the chance to reflect on the history of our country and culture. When it often seems that tearing down our history is more in character with America, roadside markers are still there to give us a link to our history.

Often the most interesting roadside markers are found on quieter roads in more scenic parts of America. This is the story of what lies behind a historical marker in Chillicothe, Ohio and the remarkable legacy to which it pays tribute.

THIS MARKER IS IN THE FRONT YARD OF THE MOUNTAIN HOUSE, A ONE HUNDRED FIFTY year old house on a high bluff overlooking the downtown of Chillicothe, Ohio's first capital. In the front yard of The Mountain House is an enormous ginkgo tree, the biggest we've ever seen and a state record tree in Ohio. She's a female ginkgo, and on this sunny and warm autumn day after the Ohio Pen Show, the ground and walkways are covered with fallen fruit. The Mountain House is the home of Dard Hunter III, and before him his father Dard Hunter II, and before either of them, their grandfather and father, Dard Hunter.

Dard Hunter was an artist, researcher, papermaker, and printer who left a remarkable legacy for those of us with an interest in what happens when ink meets paper. Dard is probably most widely known for his contributions to the Arts and Crafts movement in America during his time in the early 1900s with the Roycrofters and Elbert Hubbard in East Aurora, New York. His distinctive graphic style was expressed in a number of Roycroft limited edition books, and is frequently seen today in the enduring Arts and Crafts typefaces he designed. His designs were influenced by the time he spent in Europe and his appreciation of the Viennese Secessionist style. They took root in his devotion to the Arts and Crafts aesthetic of valuing the non-industrial product of one's own hand. That appreciation, by the way, was passed from father to son to grandson and is very much alive today at the Dard Hunter Studios in the form of limited edition prints of original Dard Hunter artwork, custom quartersawn oak frames, and specially selected items such as Arts and Crafts pottery, tiles, and books. But we're getting ahead of our story...

Dard's creations with the Roycrofters, although important to the history of art in America, probably were not the work he was most proud of. He dismisses this period in his 1958 autobiography, *My Life with Paper*, and focuses on his life's work as the foremost historian and chronicler of papermaking by hand. This was reported uniquely in the series of limited edition books produced by Dard on the subject of papermaking by hand. These books are perhaps unique in the history of publishing in that the entire process, from writing, papermaking, type engraving and casting, typesetting, and printing, was the product of Dard's own hands. This stands out as a remarkable achievement in any era, and remains the defining record of hand papermaking throughout the world, from the earliest days to the present. These limited editions are today quite rare and valuable.

When Dard turned the page from the Roycroft period to papermaking, it seems he never looked back. The artistry of his Roycroft designs in paper, leather, and stained glass continued, however, in the typefaces he designed for and used in his books alone.

The Mountain House is a home, and in some ways, a museum. Many of the items Dard collected in his travels still decorate the walls and lie scattered around the rooms. The oak-paneled library is extensive and still very much in use, and Dard Hunter III knows the history of every artifact, nook and cranny. The Mountain House remains a living link to Dard Hunter I. One notices Lonhuda pottery made by his father before the turn of the century on the library bookshelves. Morning light illuminates the remarkable stained glass panels that hang in the east wall of windows, illustrating hand papermaking through the ages.

The print shop looks like a museum display until one realizes that it's still an active workshop where printmaking is done. Be careful reaching for that old Dard Hunter print—the ink may still be wet! The smell of wet ink fills the pressroom as one moves among the drawers of type, examples of watermarked paper, and drying prints. The Mountain House of today is a workshop as much an archive of papermaking and Arts and Crafts history.

Dard was fascinated by watermarks, like many of us with an appreciation of the craft of papermaking. But unlike most of us, who may look at an interesting watermark and move on, he collected them, he cataloged them, he researched them, he created them, and he wrote about them. He did the same with the other tools of hand papermaking, including the vats, moulds, and presses. He spent decades visiting the furthest parts of what was then a much larger world seeking out traditional hand papermaking where it was still practiced. He learned and documented the craft from native peoples in his travels to



Dard Hunter in his vast library.

Courtesy Dard Hunter Studios



The Mountain House

What About the Pens?

Dard carried on an extensive correspondence for many years with professional and personal contacts around the world on the subject of papermaking and printing. He signed and numbered all his limited edition books. So... what kind of pen did he use? Most of his letters were typed by him. During our visit, Dard Hunter III looked through his grandfather's desk and workshop, but didn't find any fountain pens. We found some steel-nib dip pens, and we think it is likely he signed his books in India ink with a dip pen. Dard's signature shows the same appreciation for a well drawn line that we see in his art and typography. His last name tails off in a long flowing line, seeming to enjoy the feel of ink on paper as much as trying to record a name.

many countries. Dard eventually accumulated so much important material that he founded The Paper Museum to preserve and display his collections. The museum was originally housed at the Massachusetts Institute of Technology, then at the Institute of Paper Chemistry in Appleton, Wisconsin, and now is at the Institute of Paper Science and Technology at Georgia Tech in Atlanta.

The desire to preserve this papermaking knowledge and an appreciation for the value placed on the craftsman were passed to Dard

Hunter II, who was the curator of Adena, the home of Thomas Worthington, first governor of Ohio, and a working pioneer-era estate and farm outside Chillicothe. Dard Hunter II was also heavily involved in printing and printmaking, helping his father complete several books. His most impressive self-published work, *Papermaking by Hand in America*, is a 330 page volume that was published in an edition of 210 copies in 1950. Each sheet of paper was handmade, using methods identical to those

employed by American papermakers in the seventeenth and eighteenth centuries. The book was printed on four types of hand-made papers in all different sizes, weights, textures, and colors, giving it a unique look and feel. Each letter of type was hand carved and individually cast, making this the first book where every component was completely crafted by the hands of one person.

The appreciation for papermaking, printing, and the work of the craftsman is evident today in the work of Dard Hunter III. Dard, trained as an architectural conservationist, works to preserve important structures from past times. He also actively works to make his grandfather's legacy of Arts and Crafts graphic design accessible to current

Don Hiscock and Dard Hunter, III, in the library.



Wire form for making watermarks.



Mountain House Press.

In the Mountain House Workshop



In the Mountain House Workshop.

This book is Number 39

Dard Hunter,
Mountain House Press,
Chillicothe, Ohio, United States of America.

Dard Hunter signature.

generations. Dard Hunter Studios, a combination storefront on the Mountain House property and mail order/internet business, is growing steadily. The studio sells books by and about Dard Hunter, Dard Hunter artwork (often printed by Dard Hunter II), modern Arts and Crafts tiles and art pottery (available unframed or, even better, framed in beautiful quartersawn oak handcrafted in Southeastern Ohio by Dard Hunter Studios themselves). One can even take away a single sheet of Dard Hunter's original portrait watermark stationery.

Dard Hunter III has set the future goal to again make paper by hand at the Mountain House, if only on a limited scale. Given

the dedication to the craft that's been shown by generations of Hunters, we have no doubt that at some future date hand papermaking will again be done by Dard Hunter.

The legacy of Dard Hunter is secure in the hands of Dard Hunter III. Dard Hunter Studios is a great resource for those interested in the contributions he made to Arts and Crafts design and to the history of papermaking by hand.

All rights reserved by the authors.

Photos by Len Provisor, except where noted.

*Postscript: As fans of both papermaking and the Arts and Crafts movement, we were unable to leave Dard Hunter Studios without adding to our collections. Len added a copy of a biography of Dard Hunter, *By His Own Hand*. Don took home a print by Dard Hunter II, signed by Dard Hunter III, of a title page and artwork Dard Hunter was commissioned to create for a European book relatively early in his career. Framed in beautiful quartersawn oak by Dard Hunter Studios, it hangs on the wall of Don's home office. As a papermaker by profession (although working on paper machines, rather than by hand), Don is especially pleased to have a sheet of Dard's own letterhead, a terrific example of watermark portraiture and a great example of his craft.*



Type punches and matrices.



Stained glass panels.

What's in a Watermark?

SINCE DARD HUNTER WAS SO INTERESTED IN WATERMARKS AND his collection is the most extensive ever put together, it seems that this might be a good place to review exactly what a watermark is and how they're made.

A watermark is a design formed into the sheet of paper while it is still wet that can then be viewed as a density, and hence opacity, difference when the sheet is held to the light.

The key points here are

“while the sheet is still wet,” and “held to the light.”

The fact that watermarks can't be added to the sheet after it's made and that they don't affect the normal use of the paper have made them important to branding, security, and counterfeit deterrence for many centuries.

In hand papermaking, watermarks are created by attaching a design, usually in wire, to the forming mould. In the case of complicated light and shadow designs such as portraits, watermarks are made by embossing a three-dimensional relief into the forming mould. As the papermaking fibers settle onto the screen, fewer of them lay down in the light areas of the watermark (the “high” areas during forming), thereby creating a design that can't be altered.

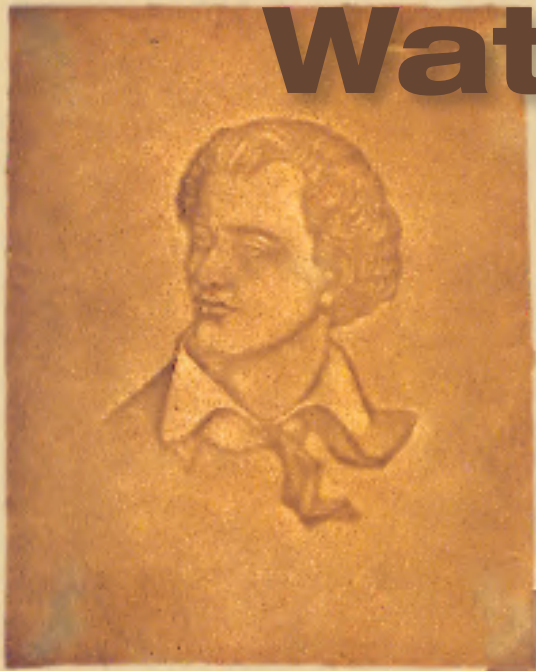
On paper making machines, watermarks are normally created by running a “dandy roll” over the surface of the just-formed web of paper, sort of like running a continuous sheet of paper under a rolling pin. The dandy roll is a hollow screen-covered drum with the watermark design attached to the screen surface.

It forms the watermark by moving aside fibers in the wet sheet to create the light areas in the final design. Portrait watermarks are made on proprietary and highly secret machines by high security papermakers, since the final product is more likely to be currency than a business letter.

For more about the history of watermarks and early hand papermaking, *Pennant* readers are referred to Dard Hunter's *Papermaking through Eighteen Centuries*, which unfortunately is out of print but can be found in libraries or from used book sellers.

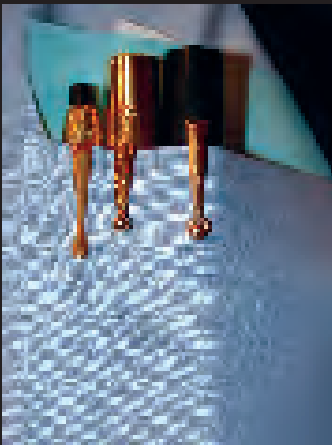
Dard Hunter Studios (dardhunter.com) has several other related titles available.

Watermarks

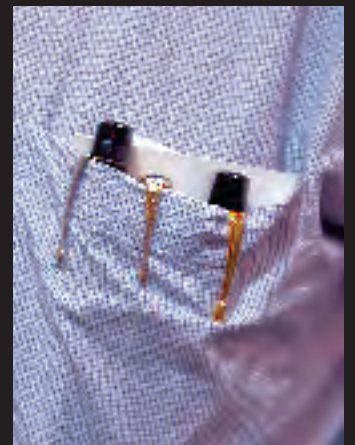
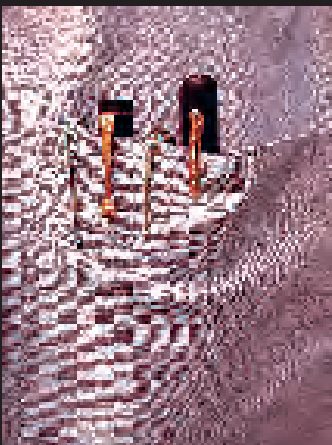
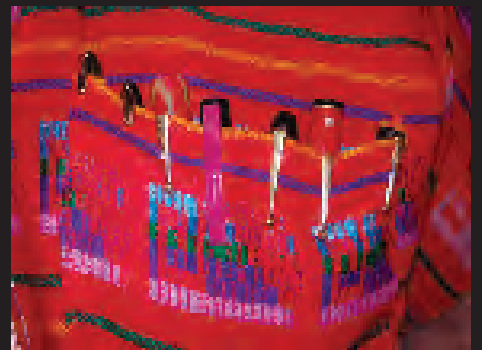




Pocket Science?



Perhaps.



Holland

Painted

Pens



Imagine it is 1927...

John O. Holland, founder of John Holland Pen Company, has recently died. His sons, Robert O. and John A. are President and Treasurer, respectively, of the company.

The Sheaffer Balance and the Parker Duofold have colorized the pen industry, and other makers are struggling to follow. The Holland brothers have decided to join the plastic revolution and order stocks of colored Pyralin plastic parts from Dupont Viscoloid Co., located in Arlington, N.J.

Still, they have a large inventory of black hard rubber pens and parts, which are now almost impossible to sell. What to do, what to do?

BY JOHN G. LEONE AND L. MICHAEL FULTZ

Enter the salesman from the Modern Art Guild of Chicago. He has a great idea! His firm will paint colorful, artsy designs on your hard rubber pens, thereby making them saleable. The price, while not inexpensive, is acceptable, so the John Holland Company starts by shipping a few hundred pens and pencils to Chicago to be decorated.

The Modern Art Guild had its office at 63 West Ontario Street in Chicago. Sadly, today, that address is occupied by the Hard Rock Cafe. The office manager (and, possibly, the owner) was Miss Jean M. Ettwein. Our research suggests that Miss Ettwein was a commercial artist who developed the business of painting pens and established a group of home workers who actually did the decorative painting.

The industry of home workers who decorated china, pottery, linens, and even pens, was a development of the Arts & Crafts movement just after the turn of the 20th Century. At the same time, women were seeking ways to join the work force but not necessarily leave home. Such decorative painting was perhaps not hard to learn, the materials were not expensive, little space was required and the work could be done piecemeal. Chicago at the time had a considerable number of home-based artisans, including many who worked in silver and gold.

We presume that Holland looked at samples of the various designs that M.A.G. could offer and selected from that menu.

Once selected, it appears that the patterns did not change. There seem to have been five different designs that went into production (Fig. 1). These were usually referred to in the Holland/M.A.G. correspondence as:

- A “Rose Patchwork.” Gold roses with black stems and leaves painted on an ivory Pyralin barrel and cap.
- B “Green Mosaic.” Light and medium green pattern with gold highlights painted over a black hard rubber cap and barrel.
- D “Red Mosaic.” Red pattern with gold highlights painted over a black hard rubber cap and barrel.
- E “Lavender Mosaic.” Light purple pattern with gold highlights painted over a black cap and barrel. (This pattern is quite scarce.)
- F “Blue Mosaic.” Pattern in three shades of blue with a white flower and gold highlights painted over a black hard rubber cap and barrel.

All five patterns were painted on short-length ring top pens and pencils. Only two of the designs, the Green Mosaic and Red Mosaic (“B” and “D”), were decorated onto full-length pens and pencils with clips (Fig. 2). These two designs also were used for desk pens.

From the number of surviving painted pens, it appears that the Red Mosaic was the best seller, followed by the Green Mosaic.

A copy of a 1927 general merchandise catalog shows that the painted Holland ring top sets retailed for \$8.50, while the separate ring top pens sold for \$5 and the separate ring top pencils sold for \$5. The long painted set with clips retailed for \$15, while the separate long clip pens sold for \$10 and the separate long clip pencils sold for \$8.75.

It is interesting to note that Holland’s painted pens were not a gap-filler between hard rubber pens and celluloid pens. The catalog shows painted pens and celluloid pens in the same illustration. The concept was, as the text mentions, to “... strike the popular demand for color and life” (Fig. 3).

There are a few letters back and forth between the Modern Art Guild (M.A.G.) and the John Holland Company, which suggest that there were some inventory tracking problems. Since Holland preferred to sell pen and pencil sets where possible, they were always trying to make sure the numbers matched.

There is correspondence from Holland to M.A.G. to the effect that 42 long pencils with clips were decorated in styles “A,” “E” and “F” in error. Holland writes:



1



2



“Some time back, we made an error in having some long black pencils decorated in five designs. We should have had them decorated only in two designs, that is in #B and #D (Green Mosaic and Red Mosaic) as these are the only designs we use in the long pens and pencils. In other words, we have no long fountain pens to make sets of 42 of these pencils, so we are sending you under separate cover 42 large fountain pens to be decorated as follows: 10 in design #A (Rose Patch Work), 10 in design #F (Blue) and 22 in design #E (Lavender Mosaic). We wish you would follow out this number of each so that we can work these odd pencils off in set of pens and pencils. On or about October 11 [1928] we will send you five or six hundred pencils to be decorated as we are working on them now.”

We have one example of an “Art Deco” pattern in orange, red and green with gold highlights on black hard rubber (Fig. 4). This style is quite similar to the Mosaics mentioned above, but the design is less pleasing to the eye. Could it be the pattern #C curiously omitted from the above list? Was this “Art Deco” pattern marketed only briefly due to slow sales, or is it an unrelated pattern?

Fig. 1, (l to r), the mosaics: rose, green, red, lavender, blue.

Fig. 2, John Holland full size green and red mosaics.

Fig. 3, Catalog page with painted pens and colorful Pyralin pens

Fig. 4, Is this the missing pattern C, or a later painted pen from Holland?



4



5


Fig. 5, “Flower & Vine” painted pen available in 1930, after the mosaic pattern was discontinued.

The John Holland factory inventory records show that the Mosaic pens were no longer in stock by the end of 1929. It is not known why they were discontinued. However, colorful celluloid pens were widely available from many manufacturers by that time. We also know that the finish on painted pens was subject to wear, as evidenced by the absence of some paint on most surviving examples.

However, Holland continued to market painted pens into the 1930s. The company’s dealer catalog “130”, believed to have been issued in the spring of 1930, contains a line of plastic pens and pencils with a hand painted flower & vine motif (Fig. 5). These pens and pencils were all ring top lever filling style, available in coral, green, or blue. Metal trim was gold filled. The fountain pen had a #2 size nib and was priced at \$5, the pencil was priced at \$3.50, and a set of matching pen and pencil was \$8.50. Ribbons in matching colors were available for \$1 each. We noted that these “Hand Painted” pens,

pencils, and sets were more expensive than Holland’s #3 size nib ring tops.

During this era, a number of manufacturers produced pens with painted decoration on hard rubber, plastic and metal. Conklin, Greishaber, Holland, and Sheaffer appear to have produced the greatest number of painted pens. From a stylistic standpoint, it appears that M.A.G. decorated pens for more manufacturers than just John Holland. However, some of the designs from other manufacturers are quite different, suggesting the possibility of another source for decorating their pens.

Special thanks to Richard Johnson, Rita Lott, the Cincinnati Historical Society, Bill Riepl for the photography, and Bill Holland for his catalog image and research assistance. 

All rights reserved by the authors.

Photos by Bill Riepl and Michael Fultz.

More Painted Pens?

The authors hope to write more on the subject of painted pens. To do this successfully, however, we need research assistance from the P.C.A. membership.

It is difficult to find painted pens, particularly with the decoration fully intact. The accompanying image of a Parker Jack Knife Safety is nearly the sole painted Parker pen of which we are aware.

It is rumored that L. E. Waterman also sold painted pens, but we have yet to see one. We have, however, seen painted pens from a number of other manufacturers, including Barrett, Century, Conklin, A.T. Cross, Grieshaber, Holland, Parker, Sheaffer and Welty. We seek examples. We wish to photograph painted pens and pencils from all makers. Most importantly, we need any information available about these pens (catalog illustrations, advertising materials) and, especially, the artists who painted these miniature works of art.

Please contact us by e-mail at FultzPens@aol.com or jackleone@mac.com or by mail at Leone & Fultz, P. O. Box 308, Milton, WI 53563.

Bill Riepl, known for his excellent pen photography in *Stylophiles* magazine, has volunteered to photograph painted pens for the P.C.A. at the Ohio Pen Show, November 3-6, 2005.

Our intention is to feature more painted pen images in future issues of *The Pennant*, and on the P.C.A. website.

Special thanks to Dick Johnson for permitting us to photograph his painted Parker Jack Knife.



Parker painted 'Jack Knife' pen—only one known to exist.

More Painted Pens

Left to right:

Close-up of Red Mosaic cap pattern and nib of
John Holland

Sheaffer Mosaic pencil & pen; yellow & red on
14K gold fill

Sheaffer Mosaic pencil & pen; red, orange &
black on 14K gold fill

Opposite page, clockwise from top:

Welty pencil & pen; red, lilac, cream & gold on
teal celluloid

Grieshaber pen & pencil; gold, red & black on
green pastel celluloid

Grieshaber pen; gold, rose & green on black
hard rubber





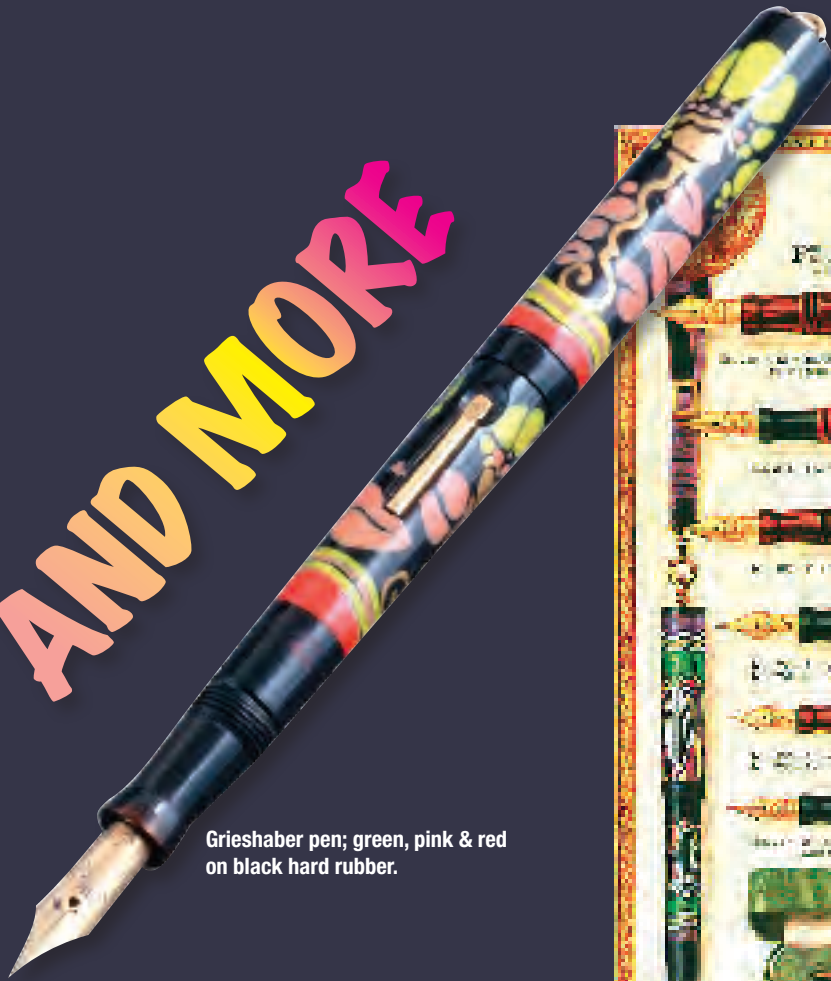
More Painted Pens

The image features four Sheaffer Mosaic pens and pencils arranged on a dark, reflective surface. Two pens and two pencils are shown, each with a unique, colorful mosaic pattern. The patterns consist of stylized, interlocking shapes in various colors, including blue, green, orange, and black, set against a gold-filled background. The pens have gold-colored barrels and tips, while the pencils have gold-colored barrels and erasers. The background includes a red box and a silver tray, suggesting a display or collection of these writing instruments.

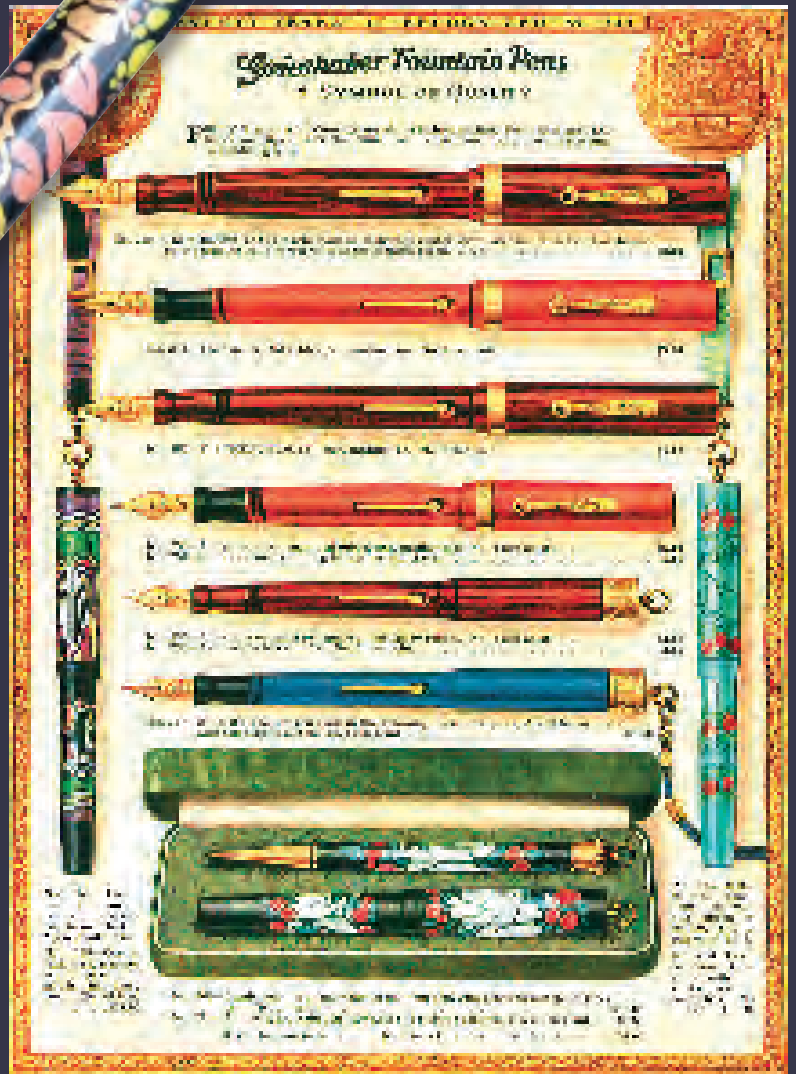
AND MORE

Top to bottom: Sheaffer Mosaic pencil & pen; blue, green,
lavender & black on 14K gold fill
Sheaffer Mosaic pen & pencil; blue, green, orange & black
on 14K gold fill

AND MORE



Grieshaber pen; green, pink & red on black hard rubber.



Grieshaber catalog page showing painted and celluloid.



Holland Green Mosaic pencil.

Best for Schoolwork....

because—

they write smoothly
they fit the hand
they never fail



IF YOU want to do your best at school this fall, select writing instruments that will not be a constant source of worry. Remember, many an A theme has received a C mark because of a faulty pen that wouldn't write legibly.

You can always depend upon John Holland Fountain Pens and Pencils to write smoothly during their long, trouble-free life. See them today. Newest designs, colors and styles.

THE JOHN HOLLAND GOLD PEN CO.
225 EAST FOURTH STREET
CINCINNATI

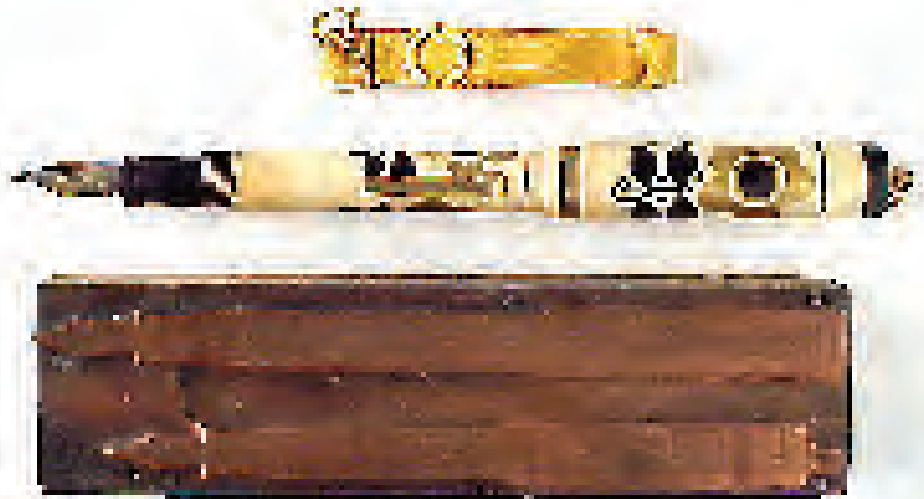


No. 26. Hand
writing pen.
2 1/2 in. length.
No. in holder.
No. in holder.
No. in holder.
No. in holder.
No. in holder.
No. in holder.

No. 28. Hand
writing pen.
2 1/2 in. length.
No. in holder.
No. in holder.
No. in holder.
No. in holder.
No. in holder.
No. in holder.

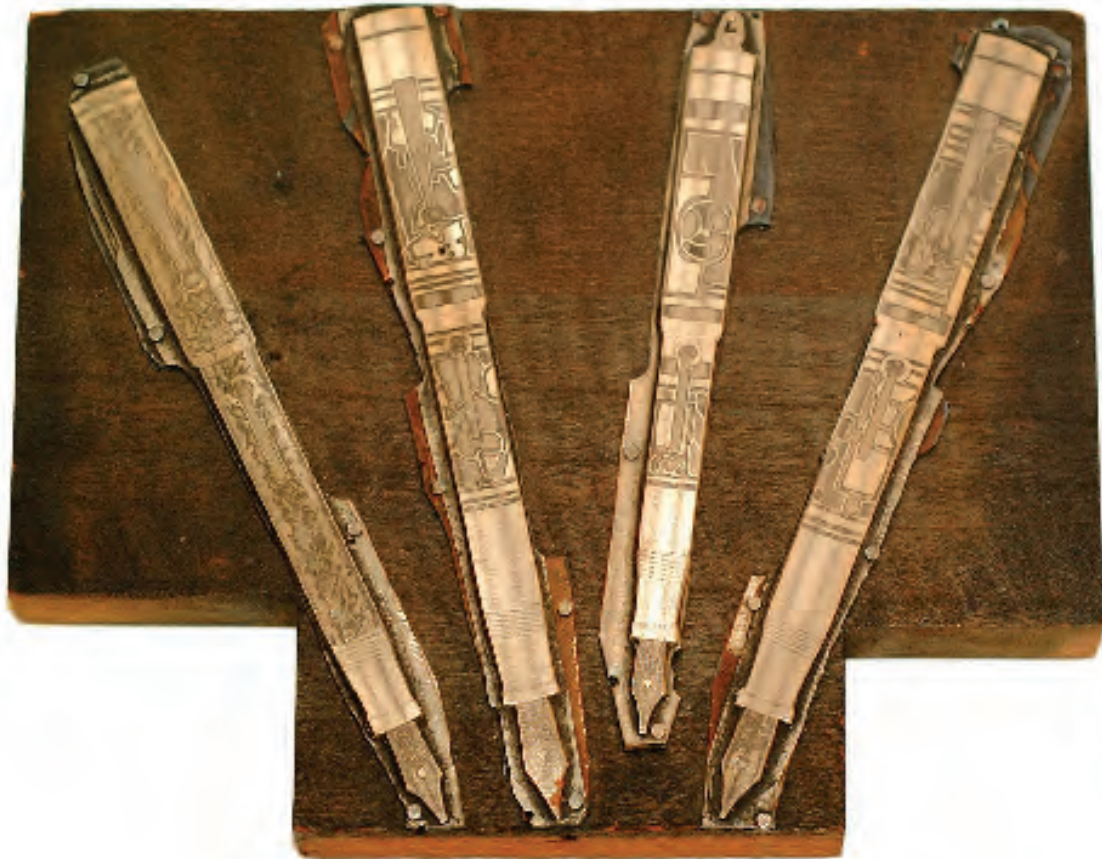
JOHN HOLLAND
Drop Test JEWEL *Fountain Pens*

AND MORE...




Top: Yellow silk ribbon with guard (sautoir) for ringtop pen or pencil
Below: Greishaber pen - green & pink on black hard rubber

1928 newspaper advertisement for John Holland Mosaic pens



Printing blocks used to produce images of Holland Mosaic pens

...and more blotters



The Famous **PARKER DUOFOLD PENS**
With 25 Year Supersmooth Points
\$2.50 to \$7.00

Also the Famous **PARKER METAL PENCILS**
with Leads That Work Both Ways. The World's
Best Pencil, Prices from \$1.00 to \$3.00
Fully Guaranteed

(c)

H. P. LRIENDECKER
JEWELER

509 E. Whittier St. COLUMBUS, OHIO
at Princes Square

PLEASE REMEMBER
THAT THE PARKER DUOFOLD PENS
AND METAL PENCILS ARE MADE
IN THE U.S.A. BY THE PARKER
PEN CO. CHICAGO, ILL.

Fig. 3 ♦ Duofold “Indian Maiden” blotter, 1921.

Fig. 6 ♦ Duofold pen and “Big Bro” pencil.



Parker Duofold Pen and Pencil

Parker Duofold Pen
\$7

Parker Duofold Pencil
\$5

Slender Lady Duofold Pen
\$5

Parker Duofold Pencil
\$5

Slender Lady Duofold Pencil
\$5

The Star Writing Team

Parker Duofold

Pen and Pencil to Match

Rich black and gold or black-tipped lacquered. Near
bullet-like barrels. Three sizes of pens each with six styles
of points—each point guaranteed for 25 years' wear.
Come choose your color, size and point.

Fig. 7 ♦ Parker Pastels ink blotter.



Specialty Pastel
typed made in
the U.S.A. by
Parker Pen
Company, St. Louis,
Mo. \$1.50
and \$4.00.

Parker Pastels

Slender Pens and Pencils that fit slim firm
fine fingers. Your choice of Black-tipped
Magenta, Maroon, Green, Blue, Gray or
Night Blue. Pens—\$4.00. Pencils, \$3.00.
Pastel Duofold Sets, Pen and Pencil, come
pens with C.H. Box, only \$6.50. Cord 50c
extra. A full assortment now on display.

J. E. SIGLER, Jeweler
Phone 113-W Res. 1101-W
Look for a check to middle of Black
100 E. Harrison St. SHELBYVILLE, IND.

Select your Parker Desk Set at your own leisure — where you can have a wide choice of designs, sizes and prices. We can fit any set you choose with a Parker Pen of your favorite color, size and point.

Your choice of Colors: Italian, Marble or Polished Black Plus Blotter, \$17.50 and Parker Duofold Jr. Pen, \$1.50 — \$19.

Parker Duofold Desk Sets

Blotter of Optimum Black Glass with one Parker Duofold Jr. Pen \$17.50 plus tax. Quaternary Pen, \$25.

Polished Black Glass Blotter with Duofold Jr. Pen — \$19. Same Blotter Available also with Duofold Jr. Pen — \$19.

"We believe in You." **SASLOW'S, Inc.** Your Personal Selection. Diamond, Watches, Jewels, Repairing & Remounting. 316 North Elm Phone 1747 GREENSBORO, N. C.

Fig. 8 ⇨ Duofold desk sets, 1926.

Parker Duofold Pens and Pencils

\$5 and \$7

DAVID B. DIXON Mahanoy, Penn.

Take your choice of three alluring color combinations — Rich Black and Gold, Black tipped Jade and Black tipped Jacquard red. The pens shown here are available in these colorings in these sizes. Over size, \$7; Parker Duofold Jr. Pen only size, \$5. All have Near-breakable Ferronite (hard point) pens and 100% fine, not only for mechanical perfection but for wear — Extra Fine, Fine, Medium, Broad, Stub and Calligraphic. Parker Duofold Pencils to match \$4, \$4.50 and \$4, according to size. Card 50 extra.

Duofold pens and pencils in black, jade and red.

LIKE TWO PENS for the Price of One...

Try taking in two with one Parker Duofold Pen, you can have a Desk Set without buying a second pen. Buying a Desk Set plus the extra cost would make a fine topped up with that.

Parker Duofold PENS GUARANTEED FOR LIFE

R. H. SHAMAN Broken River, Nebraska

Parker Duofold is the only pen that is convertible from Pocket to Desk Set.

Duofold, two pens for the price of one.

Parker Duofold Pens and Pencils

Write like you have a fountain pen, smoother and learn how the new model Parker Duofold Pen makes possible writing without effort — via Pressureless Touch.

5 Colors — 5 pleasing colors to choose from. And 9 sizes — 1 for \$5, \$7, Duofold Jr., \$5, Lady Duofold \$5, Duofold to match \$7, \$7.50 and \$1.

RUSSELL A. OGDEN
Stationers
1730 Sansom Street
PHILADELPHIA, PA.

Parker Duofolds showing available colors.

Pens Guaranteed For Life.....

Pencils to match in all sizes and colors. \$3.25 to \$7.00

Parker Duofold Pens are Guaranteed for Life! This sleek, perfectly poised streamlined design feels "at home" in the hand and writes with Parker's Pressureless Touch.

Parker Duofold

\$5 * \$7 * \$10

Parker Pressureless Touch

Streamlined Duofolds showing ring-top pens and pencils.

Streamlined Duofold Set.

Parker's streamlined Duofold, Sr. Pen and Pencil Set

Write like you have a fountain pen, smoother and learn how the new model Parker Duofold Pen makes possible writing without effort — via Pressureless Touch.

5 Colors — 5 pleasing colors to choose from. And 9 sizes — 1 for \$5, \$7, Duofold Jr., \$5, Lady Duofold \$5, Duofold to match \$7, \$7.50 and \$1.

Convertible for pocket. For desk. With a streamlined Pencil to match. Write for the price of 2 pens.

Parker Duofold
PEN GUARANTEED FOR LIFE

at \$11.25

Junior Pen and Pencil... \$8.75

Other Parker Sets, \$8.25 to \$15.00. Gift Box included. Pens \$5, \$7, \$10, Pencils \$2.50 to \$5.

PENS Guaranteed for Life

Parker's new Streamlined Duofold Pen—
and Penette to match—will ease in *any* pocket
or wallet because the clip slides in the top,
and halfway down the side.

This smart, perfectly rounded shape feels
just right in the hand—writes with
Parker's famous Touch.

Parker Duofold \$5
\$7
\$10

W. F. VAN POPPELEN
Capac, Michigan

Parker's Convertible
feature is like having
2 Pens for the price of 1—
for pocket and expand
clip for desk with cap.

Parker Streamlined Duofolds.

...and more

The convertible Duofold, for pocket or desk.

LIKE TWO PENS
...for the price of one

If you buy a Parker Parker Duofold you now
can have a desk set without buying a second
Pen. Buying a Duofold completes the set, for we
include free paper with each Parker
Duofold is convertible for pocket or desk in
17 seconds. It's the only Pen that is.

Parker Duofold
PEN GUARANTEED FOR LIFE

CHAS. DEAN DRUG COMPANY
21 North Main Street
Wellsville, New York

Permanite Duofolds.

Parker Duofold Pens & Pencils

For Gifts and Prizes
As well as for your own use

For gifts your
under 25 years,
not only for me-
chanical perfec-
tion, uniformity,
Bands of Non-
Breakable Per-
manite in Black-
tip, Gold, Black
and Gold and
Black tipped
Lacquer red.

Another new
one—
Parker's
Lapis Lazuli
Just like the
Parker Duofold
except for color.

Price \$5 and \$7
Pencils \$1, \$2 and
\$4
Gold \$6.00

The Highland Pharmacy
1000 Union Ave.
PORTLAND, OREGON

CRYPTOPENOLOGY

“Stamp Collecting”

Odd and unusual imprints delight and confound.

By Daniel Kirchheimer

THE YETI. THE LOCH NESS MONSTER. THE COELACANTH. HOGZILLA.

ALL ARE EXAMPLES OF THE MYSTERIOUS CREATURES THAT FALL WITHIN THE PURVIEW OF THE field of Cryptozoology—the study of unknown species of animals. In this column, which will appear in these pages with startling irregularity, we apply that guiding concept to our own field, yielding Cryptopenology: the study of the weird, the bizarre, the inexplicable, and the generally mysterious in the world of vintage fountain pens. Here we will discuss sightings and actual captures of mythical pen-beasts, and puzzling pens will be poked and prodded to give up their secrets. Some mysteries will be solved, while others may spawn more questions than they answer (as often shall happen when your gentle author is faced with the most fearsome beast of all, the Deadline!). While cryptozoologists are largely deprived of living examples, relying as they must on fragmentary and sporadic reports from the field, we shall enjoy a rather more hands-on examination, as our focus is primarily on those oddities that we actually have in hand, permitting us to minimize the misunderstandings and maximize the mythunderstandings. Chew on *that*, spell checker!

A LAPIS BLUE LUCKY CURVE?

This inaugural article will look at the species defined by mysterious imprints. One subclass of such oddities occurs where neither the pen nor the imprint is odd in and of themselves, but the juxtaposition of the two pro-

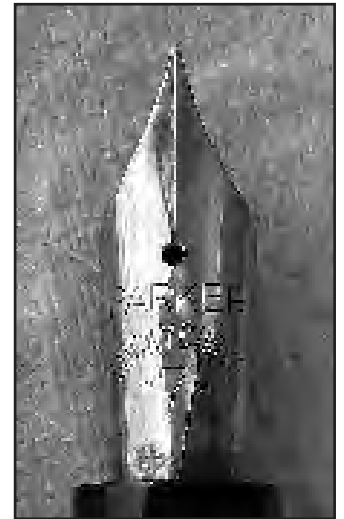


Fig. 3 ⇨ Parker Lucky Curve 7x nib.



Fig. 2 ⇨ Parker Lucky Curve imprint.

duces an aberration—a horse with a horn, or perhaps a more fitting analogy would be a whale with a horn, as these pens are real, not merely fantastic. Presented here is one example—a Parker senior-sized button filler in lapis blue-on-blue (Fig. 1). This pen appears for all the world to be an ordinary Duofold—except for the barrel imprint (Fig. 2). That stamping conspicuously lacks the word “DUOFOLD” that would typically appear above the “LUCKY CURVE” banner, and it is clear from the condition of the imprint and of the surrounding area that the word “DUOFOLD” has not simply been eradicated.

Fig. 1 ⇨ Parker lapis blue Lucky Curve.



Fig. 4 ⇨ Parker Student Pen Lucky Curve imprint.



Fig. 5 ⇨ Sheaffer's serif-style typeface.



Fig. 6 ⇨ Sheaffer's *Saturday Evening Post* ad, Nov. 3, 1934.

Somewhat complicating this mystery is the intriguing nib that is on this pen (Fig. 3). This flexible nib bears the imprint that was used on Parker's 7X model, one of a series of pens that were produced during the same period as the flat-top Duofolds. The 'X' pens consisted of three models—the 3X, 5X, and 7X, in order of increasing size—crafted out of black hard rubber, and being similar to the Duofolds of the time in styling, but selling for a lower price. The 3X that I have in my collection has a somewhat differently-styled Lucky Curve

banner than does the blue pen under examination, however. I would also note that it is well-documented that prior to the designation of the green Duofold-like pen as a true Duofold, Parker marketed that color in 1926 first as part of their Pastel line (as "Mottled Green"), and subsequently as a separate model termed 'Black-Tipped Jade', but lacking in both cases the "DUOFOLD" barrel imprint. Both of these facts—the 7X nib and the existence of non-

Duofold jade pens—lead one to muse that perhaps the lapis blue color also enjoyed a fleeting run as a non-Duofold. Of course, nibs are easily, and frequently, exchanged (especially when the owner wanted a flexible nib in a model that otherwise may not have offered one). The presence of puzzling nib-pen combinations serves more as an ongoing source of frustration than one of enlightenment, so the unexpected nib really does not serve as any support for the theory posited above. Clearly, it is quite possible (likely, even) that the non-Duofold imprint was a simple factory error whereby the barrel was stamped with the imprint intended for a different type of pen; for example, some examples of Parker's Student line bear the same stamping, as shown in Fig. 4.

On balance (certainly no pun intended), this cryptopenological creature remains in the realm of mystery for the time being. As always, the author asks that readers with parallel examples bring them to the attention of the author in the interests of fattening up future columns.

CRYPTOTYPOGRAPHY!

Next, let's explore the logosphere. The Sheaffer's logo itself was not altered very frequently during the course of the company's history, and the first widely-used version of the "Sheaffer'S" mark as seen on pen's clips and in marketing materials was executed in a graceful, serified typeface (Fig. 5). The logo's print appearance was finally updated in the mid-1930s when Sheaffer imposed the prevailing Art-Deco style on the rendering of the company name, yielding a simplified sans serif design. I do not have definitive evidence of the very first appearance date of this new

logo, but the earliest such representation I have found is in an advertisement appearing on the inside cover of the November 3, 1934 *Saturday Evening Post* that is shown in Fig. 6. Importantly, however, I note that the newer logo does not seem to have taken up residence on US-production pens' clips until a decade later with the appearance



Fig. 7 ⇨ Sheaffer sans serif typeface on inner spring clip.

of the innerspring-clip design that dates to 1945; an example is shown in Fig. 7. The earlier logo continued to be used exclusively on US-made Balance-style pens' clips for several years after the mid-1930s re-vamping; non-Lifetime



Fig. 8 ⇨ Sheaffer jade flat-top with flat-ball clip.

Feathertouch and Balance pens with the old clip logo continued to be introduced and manufactured through at least the end of the 1930s as evidenced by the fact that these pens are found in the Carmine striated material, which wasn't introduced until 1939 according to catalogs. We also see that the old logo is still shown on clips at least as late as 1941 advertisements. (As an aside, the 'radius' clip that makes its first catalog appearance in 1935 had no imprint at all.) Sheaffer used the modernized logo well into the inlaid-nib era, and it was still in use when the Lifetime pen was re-introduced in 1963; for all their innovations, the decision-makers at Sheaffer apparently believed in maintaining a stable company image.

With all that in mind, I present in Fig. 8 a Sheaffer jade flat-top fountain pen that has the flat-ball clip that dates to no earlier than 1934; it is a good example of the evidence of the flat-top's continued production well past the dawning of the Balance era in 1929. However, in this case the most interesting attribute is not the shape of the clip, but rather the *stamping* on the clip: the logo is the sans-serif version of Sheaffer'S that did not appear in any advertising until late 1934, according to my research. But the most fascinating aspect to this item is that, as noted above, to my knowledge this logo *never* appeared on any US-made pen's flat-ball clip, and it didn't even show up on *any* US-made clip style until 1945 at the earliest. What, then do we make of this oddity?

Could the clip be a replacement? It's possible, of course, but that begs the question, "a replacement from what?" As noted above, no US-made pen that appears in any Sheaffer catalog that I've seen sports this clip, nor does any Balance pen example that I have ever handled.

I have unearthed only one clue in this puzzle, and it is hardly conclusive; in a way, it merely compounds the mystery. Many Sheaffer

collectors are aware that Canadian-production Sheaffers frequently have details that diverge from those of their American brethren -- gold-colored trim on silver striped pens, humped clips on striated late streamlined pens, White Dots in the middle of caps, and so on. One such example of a distinctive Canadian configuration that may cast some oblique light on the present mystery appears on page



Fig. 9 ⇨ Detail Sheaffer's ad, April 26, 1930, *Saturday Evening Post*.

111 of Lambrou's *Fountain Pens of the World*: it's a gray striped Balance-style pen bearing a flat-ball clip with the very same sans serif logo seen on this jade flat top. Might the jade flat-top we're examining be of Canadian production? I can't recall ever seeing any Sheaffer flat-tops with Canadian imprints, but perhaps this cap is just such an example. Of course, the barrel that came with the pen is a mismatch, and so at that point the trail goes cold...

BACK TO THE FUTURE...

In the course of investigating the intriguing artifact presented in the previous section, I came across another fascinating scrap of historical information that relates to the discussion of odd imprints. As noted above, the newer Sheaffer logo didn't appear in print until 1934 as

best I can determine (and the new version wasn't placed on US-made pens' clips until the mid-1940s). Perhaps, then, one of Sheaffer's employees in the art department took a quick spin on a time machine set for 1934 before he or she returned and rendered the April 26, 1930 *Saturday Evening Post* Sheaffer Balance ad shown in detail in Figs. 9 and 10. The logo shown on the instruments' clips is startlingly similar to the sans serif version that doesn't appear anywhere else until 1934, when it supplants the previous style and enters exclusive use in print ads and other materials. When I first laid my eyes on this image I thought I could feel Dr. Emmett Brown's presence!

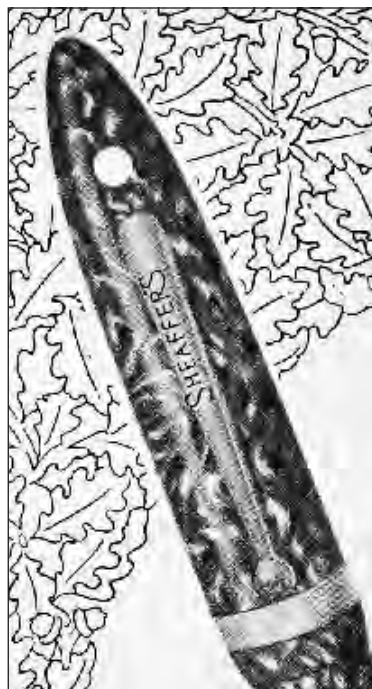


Fig. 10 ⇨ Detail Sheaffer's ad for *Saturday Evening Post*, April 26, 1930.



Fig. 11 ⇨ Balance pen with 'S' in white dot.

A tempting line of speculation that springs to mind when seeking to explain this anachronism revolves around the notion that Sheaffer had the logo redesign in the works in the late '20s, and had even prepared artwork showing pens bearing the new sans serif version, when the Great Depression hit in late October of 1929, causing Sheaffer to slam on the brakes on any new developments deemed non-essential. The artwork that had already been executed made it into print in isolated instances, but Sheaffer didn't restart their image overhaul for four more years. A tempting speculation, but speculation nonetheless.

'S' MARKS THE DOT?

Did Sheaffer ever place their initial in the usually pure expanse of the White Dot? I dunno. But I have come across the red-veined grey pearl Balance pen whose cap is shown in Fig. 11. Look closely, and you'll see what appears to be an 'S' impressed in the insignia above the clip. Most likely, this was the owner's initial, but it's interesting nonetheless; I've heard of one similar example of such imprinting in a White Dot, though on a flat-top pen, and the owner said the initial appeared to be an 'N'.

"I'M A LOANER, DOTTIE...A REBEL"

An obvious example of a pen's essence being defined by its imprint pertains to loaners—those pens provided to dealers to lend to customers while their personal instruments were being attended to. In Sheaffer's case, earlier loaner pens seem to be plain models



Fig. 12 ⇨ Sheaffer off-registered manufacturer's imprint.

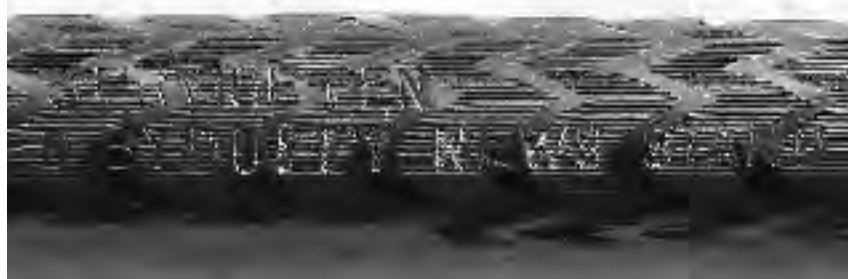


Fig. 13 ⇨ Sheaffer "Service Pen loaned by Duffy Newsstand."

from the regular line identified only by a special stamping, while later, Sheaffer dealer catalogs show loaner pens as models unto themselves, with simpler clip designs and smallish nibs, and in some cases wearing a distinctive bright-red color (perhaps to discourage pilfering, or as a way to advertise the fine service being provided). Fig. 12 shows detail of a Sheaffer whose regular maker's imprint leads to some speculation about that pen's fate as a loaner as indicated by the mark shown in Fig. 13 ("Service Pen Loaned by Duffy News Stand"); note that the regular stamp is very poorly registered, which may have doomed it to a second-

class existence as a stand-in for one of its better-tailored cousins. Alternatively, it may have been intended as a loaner from the start, and its regular imprint



Fig. 14 ⇨ Sheaffer Craftsman, circa 1948.

therefore applied without much care, or perhaps it was used for imprint-stamping training purposes. The obsessive, narrowly-focused mind reels with the possibilities, all of them purely speculative of course.

Figs. 14 and 15 show two rather more curious stampings. The pen shown in Fig. 14 is a rather ordinary (if beat-up) Sheaffer Craftsman from approximately 1948. However, it bears the tantalizing words “PEN ASSEMBLY WASP CO” on the barrel (Fig. 15), inspiring the imagination to run wild with colorful speculation (well, my single-minded imagination, anyway). Was, perhaps, this pen exhibited at a trade fair showing examples of manufactured products? Was it used for materials evaluation? The prize at a candy-corn counting contest? The latter seems least likely, though it is undeniably the most alliterative.

Fig. 16 shows detail of an oversize marine green Sheaffer Lifetime Balance from about 1932-1935, judging from the round-ball clip with gothic-arch top tang. The barrel imprint is one of the ordinary varieties often spotted on these pens—except for the strange code “3374” (or perhaps “337-4”) just below; note that the “33” and the “74” appear to be in different type-faces. Though a few years later Sheaffer was to start stamping retail prices on their pens in this location, it seems unlikely that this was an early effort in that direction, as \$33.74 would have been a rather steep price to pay for a pen not even hewn from precious resin (no letters, please).

As our last animal from the Menagerie of the Bizarre, Curious Imprint Wing, we look over the unadorned but clean-lined pens in Fig. 17. The pen on the left is a hard rubber Sheaffer; the second pen is a Craig (a Sheaffer sub-brand). Notice the overall similarity of form, but with different clips and chasing. The next pen appears nearly identical to the Craig—but its clip is stamped KRAKER in addition to the matching patent date; I refer the reader to my article “The Curious Case of the Reincarnated Kraker” in the Winter 2002 issue of this magazine for details on this odd piece, but briefly, Kraker was a former partner and salesman for Sheaffer who started a rival company in Kansas City, Missouri, that was successfully sued by Sheaffer in the late teens, with Sheaffer being awarded Kraker’s assets in

1918 as a result. This pen, which has a 1919 patent date on the clip and which also bears the imprint “CRAIG” on the barrel, may have been post-judgment production after Sheaffer took over Kraker’s operation in Kansas City.

The next pen, second from right, seems to be composed of attributes from each of the first three: the lever matches the Kraker, the Van Valkenburg clip design matches both the Craig and the Kraker (with just the patent date stamp as on the Craig), while the chasing and dimensions appear identical to the true Sheaffer. The imprint, of course, is where our focus lies: it says neither Sheaffer, nor Craig, nor Kraker, but rather “OUR SPECIAL SELF FILLING” (Fig. 18). I’ve not been able to unearth any information about a company with that name, which frees me to impudently speculate that this represented a short-lived Sheaffer sub-brand; to whom does the mysterious ‘Our’ refer?

The rightmost pen also has elements of the others; most specifically, the lever is a dead ringer for that of the item to its immediate left, but again, the imprint (shown in Fig. 19) is where the cryptopenological payoff lies: it reads, “BON-TON

Fig. 15 ⇨ Sheaffer Craftsman with “pen assembly WASP Co” markings.



Fig. 16 ⇨ Sheaffer Lifetime Balance with “3374” imprint.





Fig. 17 ⇨ L-R, Sheaffer, Craig, Kraker, “Our Special Self-Filling,” Bon-Ton Leslie Harvey pens.



Fig. 18 ⇨ “Our Special Self-Filling” imprint.

Leslie Harvey Co, Kansas City, MO. Pat. No. 778,407 Other Pat Pend” (oddly, the patent referred to is for a matchstick filler mechanism that is not present on this pen). Note that the maker was in Kansas City—the same location as Kraker. Another tidbit is supplied by another black hard rubber fountain pen—a coin filler—that bears a Bon-Ton nib and the barrel brand “SOLAR”;



Fig. 19 ⇨ Bon-Ton Leslie Harvey Co. imprint.



Fig. 20 ⇨ Left, Bon-Ton Solar; right early Sheaffer.

the interesting imprint on that example is the stamped image of a pointing hand with the word TURN immediately above it. Fig. 20 shows this stamp on the left, with the similar stamp of an early Sheaffer cap on the right (though note that other makers, including Conklin and Crocker, also employed this mark). Noted writing instrument historian L. Michael Fultz opines, “Bon-Ton and Leslie Harvey seem to have been in some yet to be documented way a successor to Kraker and Sheaffer’s brief operation of the Kraker factory after the lawsuit. When Sheaffer won the litigation against Kraker, W. A. Sheaffer actually got the Kraker pen company as a part of the settlement. Bon Ton and the other Kansas City pen brands which I have seen are almost certainly products of that plant while operated by Sheaffer. [The pointing hand] imprint was most commonly used by the second

tier of New York City makers. Since Sheaffer’s rubber was turned by Julius Schnell in that city, it seems to have made the trip.” The possibility of a Sheaffer Kansas City operation producing sub-brands is bolstered by the clues on these artifacts—clues that take the form of...imprints, of course!

I thank you for joining me in exploring this thought-provoking topic.

Watch this space for further investigations in the world of pens that make you say “hmm...”

The author would like to express his thanks to L. Michael Fultz and David Nishimura. All rights reserved by the author.

Photo copyright © 2005 Daniel Kirckheimer.

I'M CALLING THIS COLUMN PARKER "51" AND THE WEIR FACTOR. THE hooded section of the "51" represented an engineering breakthrough and no pen prior to the "51" delivered ink in quite the same way. While the Sheaffer Triumph nib pointed in the direction of the "51" by creating a wraparound nib, the function of the feed was traditional and conventional. What the "51" did was use the hood to supplement the feed, enhancing the performance of the feed and collector system inside it. The feed in the "51" serves to both supply ink as well as support the nib,



Parker "51".

and by positioning the nib with respect to the top of the hood, controls the delivery of ink. The development of the hood, collector, and feed in the "51" has to do with how the collector came about.

By the mid-1850s, dip pen makers tried to overcome the inherently limiting supply of ink on a nib. To provide a greater reservoir to dip pens, gold over- and under-feeds were developed along with small ink capture chambers. It was the hard rubber feed that made the advent of fountain pens possible. The challenge with the early feeds was to create a constant and controlled supply of ink. The technical issues will come a little later in this article. Suffice it to say here that a constant supply produced a weak volume of ink, while a rich volume of ink was not usually constant. Also, the longer or broader the feed, the harder it was to control the ink supply. All this has something to do with the weir (definition: "a dam placed across a waterway to regulate or measure flow") factor.

The solution to improved flow control was to invent the collector, a secondary supply of ink at the nib. These collectors were usually fins or grooves cut into the feed to hold ink, not unlike what the dip pen makers were trying to do earlier. The great pens of the 1930s came with collectors that provided both constant as well as a rich supply of ink. To understand how they managed to



Collector and feed installed in barrel.

achieve this result it is necessary to understand how the ink-air exchange takes place.

A typical feed has two channels, a broader one for air and a narrower one for ink. As air reaches the end of the feed it forms a bubble, called a meniscus. As ink flows out, the pressure in the ink reservoir decreases, causing the bubble to detach. The weir is the size of the cross-section of the feed that holds an air bubble of a specific size. Large bubbles cause alternative flooding and starving of the ink supply. Small bubbles cause a restricted supply of ink. For those interested in a more detailed discussion of the physics of ink-air exchange, I recommend Geoff Roe's booklet *Writing Instruments: A Technical History and How They Work* (1993). Feeds without a collector are always a compromise between flooding and a lack of ink. With the collector, the delivery rate and amount of ink became less important, although not trivial, and pen makers could experiment with a wider range of nib designs. The culminating design of these experiments was the Parker "51".

Parker encased the collector, nib and feed inside the hood, resulting in the hood itself acting to supplement the feed by providing ink to the top of the nib. Inside the collector there are three different sized chambers.

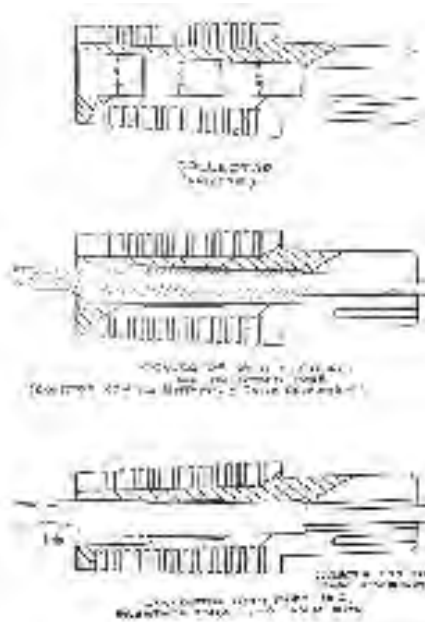


Parker "51" collector and feed, showing air channel.

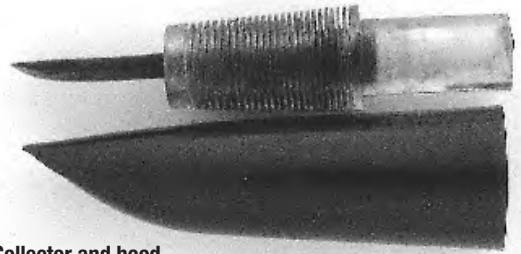
The first holds the feed and breather tube in place. The second, a large one, was an air space to both to allow air to be forced out of the breather tube and also served as another ink reservoir. The largest chamber at the front of the collector was used to hold the nib in place. The earliest Parker "51" feeds did not even have an ink channel, because the collector and hood provided a supply of ink. Later feeds did have an ink channel, because it would provide slightly better ink delivery and it would be the last place for ink to dry out, hence always maintaining some supply of ink. Ink and air channels traditionally found on the feed were placed on the collector. As in the conventional feed, the collector had a wide channel at the top for air and a narrow channel at the bottom for ink. Once I understood the design of the collector, the placement of these channels became obvious. Parker called the ink channel the weir vent, because the size of



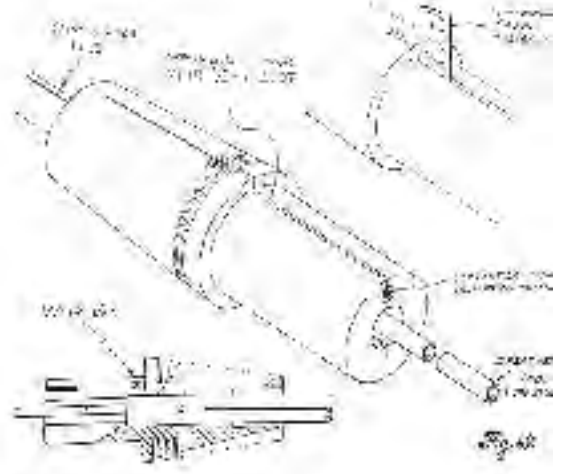
Straight-on view from top of collector and feed showing air channel.



Cut-away drawings of collector and feed.



Collector and hood.




Engineer's drawing showing Weir vent slot and collector pin.

that vent determined the flow of ink. To lock the weir vent gap in place, Parker inserted a hard rubber pin to hold the channel open to the correct size. In case of manufacturing errors, or changes in the collector due to factors such as disassembly or age, Parker Manual #6996E shows a feeler gauge, called a Go/No Go, with appropriate sizes on either end. With the collector fitted up to 1/8" in the barrel, a snug Go test is the correct dimension. A collector that does not allow the Go end to enter, will cause the pen to skip and starve, while a No Go end will cause the pen to flood and leak. In later collectors, Parker decided to forego the weir vent pin and used a tiny weld to hold the channel open.

The tapered Go/No Go feeler gauge is .006" on the Go end and .008" on the No Go end. The correct weir gap is likely to be between 0.00625" and 0.00675", giving an indication of how tiny changes in the ink channel can make the difference between flooding and starving ink deliveries. One feature of the Parker collector, as compared to other feeds, is that the size of the weir vent can be changed and undone without any damage to the collector. Given today's fashion for all kinds of broad nibs and intense ink colors, a weir gap of about 0.007" or slightly larger could deliver a better ink supply to these nibs and for these inks. Of course, other flow control areas still need attention and these include: nib gap, setting the feed on the nib, and specifically on the Parker, setting the nib to the top of the hood. The last adjustment is often neglected in flow control for the Parker. The appropriate gap is about 0.004", or a snug fit with a strip of standard printer paper.

Everything discussed above on the "51" collector can apply equally well to the Parker 61 collector, bearing in mind the different fittings for the capillary filler or the British converter models. The "51" collector, in continuous production for some 30 years, and used in the 61 and some later 65s for another 25 years, was an exceptional engineering achievement. While it is highly unlikely that we will see a collector breakthrough in future pen design like the "51," I do remain hopeful that some interesting weir designs will crop up from time to time.

In the final analysis, all of this goes directly to how well the pen actually writes when the nib touches paper. I write at least one page and sometimes many pages with every pen that I work on. After many thousands of pens, I have learned to be very flexible with both pen position and my hand position to adapt my writing to the pen. What has surprised me is how difficult it is to find a pen that is a complete natural extension of my hand and adjusted to the way I like to write. Even as I smooth and adjust the nib on every pen that I work on, I am always influenced by sense of how my ideal pen would write. Unfortunately, my ideal pen is not necessarily someone else's ideal pen. My suggestion is to write with every pen before buying it, and when sending a pen to a repairer, be sure to provide a sample of your writing as well as a description of how you write. 

Happy pen trails.

All rights reserved by the author.

FROM THE **PRESIDENT**



I WAS THRILLED TO SEE MITCH LEVY'S CONTRIBUTION IN THE LAST ISSUE AND HOPE YOU ENJOY THE PARTIAL FICTION and reality of this issue's youth contributor, Antoine Patterson, a twelve year old chap, just getting started with pens.

Since the last issue, the world continues to turn. Good and bad things have happened and I was saddened to learn of the untimely passing of Wayne Kleinert due to an auto accident in Florida.

My thanks go out to Glen and Susan Bowen of *Pen World International* for graciously giving the P.C.A. advertising in PWI at no cost. Jim Gaston has done a great service to the P.C.A. with his purchase of the remainder of the P.C.A. Limited Edition pens. This puts many thousands of dollars back in the P.C.A. treasury; thanks to you, Jim.

All aspects of pen collecting, vintage, new and limited editions seem to be vibrant. Our international friends are busy buying and selling in the U.S. market and the Internet has firmly and permanently taken hold of the global market as far as pen collecting is concerned. Public and private internet auctions abound, offering pens at every price level.

Pen shows continue to play an important part in collecting and I invite you to attend a show so you can see first hand what the hobby is all about.

The Board of Directors and I hope you enjoy this issue. See you at a pen show,
Craig

FROM THE **BOARD**

THE BOARD OF DIRECTORS OF THE P.C.A. met on Saturday, August 13, 2005 at the Sheraton Premiere Hotel in Vienna, Virginia. The meeting was called to order by Vice President Dan Reppert.

In attendance were Dan Reppert, AnnMarie Hautaniemi, Joel Hamilton and Len Provisor. President Craig Bozorth joined the meeting via telephone. Absent from the meeting were: Victor Chen, Bert Heiserman, Michael Fultz and Carla Mortensen.

Craig advised that the Spring/Summer 2005 issue of *The Pennant* is nearing completion and will go to press soon.

New member packets will continue to be handled by Frank Fiorella. AnnMarie agreed to follow up on a solution for the P.C.A. to use the membership database, currently administered by Heather Gonsorcik, for automatic subscription renewal notices. Renewal notices would be mailed to members on a monthly basis. Members joining by November, or at the time of The Ohio Pen Show, will receive the current year magazine subscriptions. After that, the membership will be for next calendar year.

Web site maintenance needs to be improved and it was agreed to follow up on this.

We have sold out of the P.C.A. lapel pins. Board approval is still needed if

the P.C.A. is to proceed with reordering the pins.

Len will donate lapel stickers to be given to friends and members who volunteer to sit at P.C.A. tables. The imprint will be something like "ASK ME ABOUT P.C.A., I helped to support the Pen Collectors of America." Volunteers will be recognized with their names mentioned in *The Pennant*.

Approval is needed for the expense of additional color pages in the Spring 2005 issue of *The Pennant*. Dede, Craig or Jack will advise what this expense is.

The Pan Pacific Pen Club has agreed to host the P.C.A. table at the Los Angeles Pen Show in February 2006.

The P.C.A. Annual Membership Meeting and Reception will be held at the Ohio Pen Show in Columbus, Ohio. Terry and Sonya Mawhorter will provide a room for the meeting. The P.C.A. will be responsible for refreshments.

Harvey Raider, organizer of the San Francisco Pen Show, has advertising insert sheets for the show to be included in the next mailing of *The Pennant*, which may not be mailed in time. It was agreed that the P.C.A. would mail the show flyer and take responsibility for the expense. Estimated cost is \$518 plus production fees.

Jim Gaston of Jim's Pen Site will be sending his final payment of about \$3,000

shortly to conclude the purchase of the P.C.A. Limited Edition Fountain Pens.

Cliff Harrington continues to work with Dan and Craig to change the P.C.A. tax status from Non-Profit Fraternal to Non-Profit Educational.

Discussion of the position of Editor of *The Pennant* took place. A full time editor is needed. It was suggested that directors consider who among them might take on the job; having a director as editor would provide someone intimately familiar with the hobby, as well as someone having contacts for sourcing of articles. Dan suggested that we consider contacting a school of journalism and offer the position to a senior or graduate student along with a junior student as the next replacement. The Editor's position does not pay a salary, so we would offer a donation or fund to the chosen school of journalism. If we cannot secure a volunteer editor among ourselves or from the ranks of collectors, we will proceed to make contacts at appropriate schools to consider this option. Michael Fultz will be Guest Editor of the Winter 2005 issue of *The Pennant*.

Thanks to *Pen World International* for giving the P.C.A. a complimentary bi-monthly ad in *Pen World* magazine, a savings to the P.C.A. of \$600 annually.

Motion was made and the meeting was adjourned.



Historic Little Rock Garden Club

The Best Little Pen Show in Little Rock

BY SAM FIORELLA

PHOTOS BY FRANK FIORELLA

WHAT'S THAT YOU SAY? THE BEST LITTLE Pen Show in Little Rock is back? It's true! The Little Rock Pen Show was at one time one of "the" shows on the pen show circuit. The last show was held in 1999. The show didn't die for lack of interest or even change of interests away from pens, but from the simple reason that real life (our careers and families) sometimes interferes with our pen collecting pursuits. As with most of the shows, dedicated volunteer pen aficionados have always organized the Little Rock Show and those of you who have organized a pen show or any other major event for that matter, know that it is no small feat to pull off a successful gath-



Proper pen show attire is always in style!

ering of pen collectors. I was thrilled to read that a new group of Arkansas based pen collectors was ready to give it another try.

The Little Rock show had always focused on being a solid regional pen show in the past and this year was no exception. The organizers let everyone know up front that this was going to be a small show and they were testing the waters to see if the interest was still



Rob Bader checking his inventory.

there to be able to make it worthwhile to have the show again in the future. One of the best things about a pen show (and Little Rock may have set the standard for this years ago) is the hospitality factor. I'm happy to report that the new organizers of this show served up a healthy dose of Southern hospitality, along with a lovely venue for the show, lots of pens and more pen collectors than they expected to walk through the doors.

The show was held as a one-day event on February 5, 2005 at the Little Rock Garden Club. Now, some of you may say, "a garden club?" and I'll admit I was a wee bit skeptical until I got there. It turned out to be the perfect setting for a pen gathering, with more than adequate space for a function of this type in the heart of Little Rock's historic district. The show was advertised as being open from 10-2, a short show! When I walked through the door at 9 a.m. that morning, things were already in full swing and I was regretting that we hadn't arrived even earlier. It was great to be back in Little Rock!

So, here we have a show that was not announced very far in advance, limited to one day with limited hours to boot, and smack dab in the middle of winter wedged between two major pen shows (Philadelphia and Los Angeles.) I can only surmise that the Little Rock area has a wealth of dedicated pen collectors, but then I already knew that. The "new" Little Rock Pen Show proved it.

Tip of the hat to Sam Elardo, Danny Fudge, Betty Henderson, Don Henderson and Sam Highsmith for taking that

first step to put Little Rock back on the pen show circuit. I know they all worked hard to pull this off and their efforts definitely showed. Plans are already underway for next Best Little Pen Show in Little Rock on Saturday, September 24, 2005.



Danny Fudge of The Write Pen repairs pens at the Little Rock Pen Show.



The folks that made it happen! The Little Rock Pen Show Organizers.

All rights reserved by the author.

The Great Southeastern Pen Show

BY TOM REHKOPF

The 11th annual Great Southeastern Pen Show (aka the Atlanta Pen Show) was held April 1-3 at the Holiday Inn Select, I-285 and Chamblee-Tucker Road in North Atlanta. With over 100 tables sold and attendance of over 600 people, the show was the largest and most successful ever.

The show opened on Friday morning to weekend ticket holders, and activity was brisk right from the start. A new twist for this year's show was opening up to the public at 12 noon on Friday, in hopes of attracting people from surrounding offices and shopping areas (of which there are an abundance in this area) who might not otherwise attend. From all accounts, this appears to have been a success, as traffic was steady throughout the day, with dealers reporting good sales activity.

Show organizer Jimmy Dolive of Total Office Products (TOPS) had good pre-show publicity, including newspaper ads and a feature article in the local paper (complete with a picture of Mort Epstein manning the Total Office Table).

The show was sponsored by Luxury Brands, Conway Stewart, Pen World, and Total Office Products, all of whom had extensive product displays featuring the latest items. Atlanta's Artlite Office Supply sponsored the morning coffee, which was complemented by Chuck and Bertie Canning's supply of Krispy Kreme doughnuts, a winning combination for sure. Other sponsors included Penspiration and Filcao for Saturday's continental breakfast, Pen City for the Saturday night pizza party, TOPS for the Friday night wine and cheese party, and the Southeast Pen Collectors Club (SPCC), Parker 75, and Pendemonium for the dealer lunches Saturday and Sunday. Delivered by a corps of energetic (well, at least they looked energetic when they started out) SPCC volunteers, the free dealer lunches were a big hit.

A number of door prizes were given out throughout the weekend, including two Conway Stewart Model 100s, one on Saturday and one on Sunday. Howard Levy of Bexley Pen generously donated proceeds from the sale of the Bexley limited edition Atlanta Pen Show fountain pen and rollerball to the Southeast Pen Collectors' Club for their support of the show.

Several seminars were given Saturday and Sunday, including one featuring San Francisco calligrapher Ward Dunham, who confessed that one of his favorite calligraphy pens was a humble Sheaffer No-Nonsense pen. Ward said he really wasn't much of a collector, but that if people wanted to collect pens just to have them, that was all right with him. "How the pen writes is what really counts," he said. "Once the nib touches paper, you forget how much it cost, be it a lot or a little."

Jimmy has already announced that next year's show will be held March 24-26, 2006, at the Sheraton Buckhead Hotel on Lenox Rd., in the heart of Atlanta's Buckhead/Lenox Square restaurant and shopping district. This should prove to be a great venue for

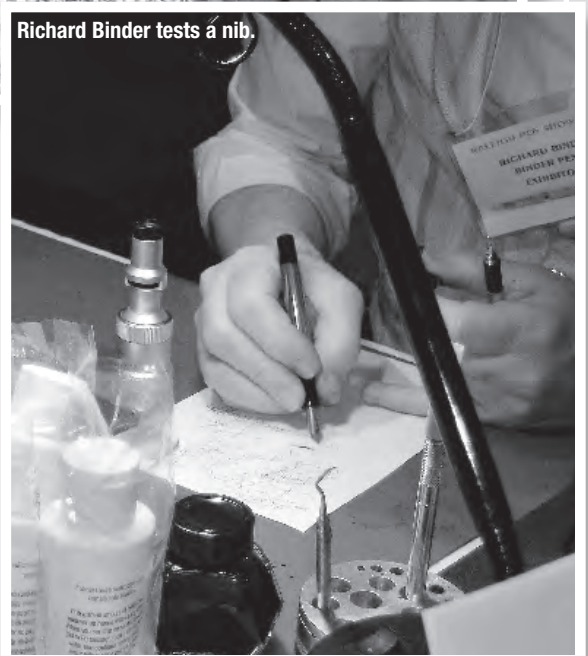
Dan Reppert makes his point.



Dan checks out a Sheaffer.



Richard Binder tests a nib.



Larry Miller with Glen and Ann Cheatham.



A potpourri of pens.



Dick Egolf of Luxury Brands.



the show, giving showgoers and exhibitors plenty of room to enjoy the show itself, as well as sample some of the sights and sounds of Atlanta in the Springtime. See you there!

All rights reserved by the author.

Dr. I peers into his lens.



Tim Pierson in Hawaiian garb.



Howard and Lou Kaplan of The Great Parker.

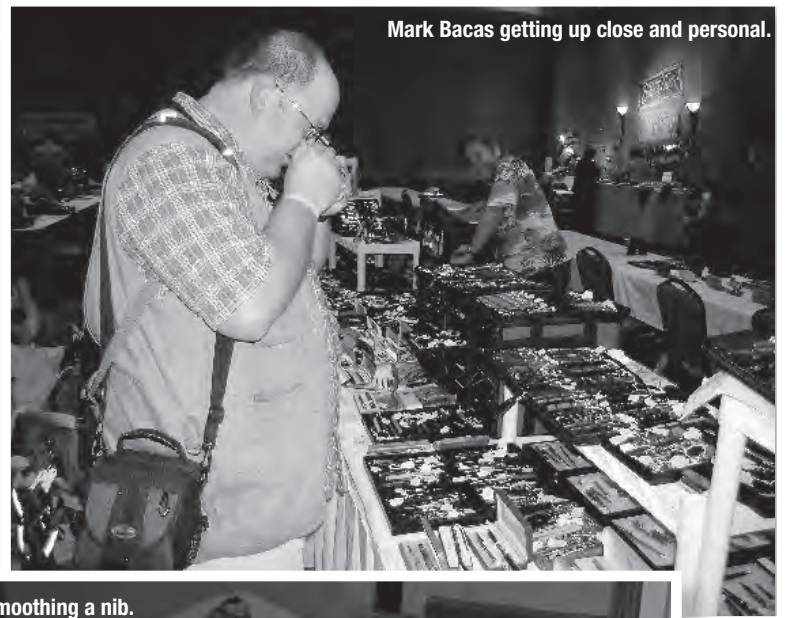


Raleigh Pen Show Review

BY TOM REHKOPF

The only downside to the Raleigh Pen Show is getting there by car if you are coming from the south or the southwest. This approach unavoidably puts you on Interstate 85 through South Carolina and North Carolina, a 5 hour high speed white knuckle adventure guaranteed to raise your blood pressure and test your patience. Featuring trucks, traffic, careening campers, hills, blind curves, exits to nowhere, massage parlors, and fireworks stands (there must be enough gunpowder along this highway to blow at least 6 counties to the asteroid belt); if you like adventure this is your road.

But enough of that, on to the show. This is a Terry and Sonya Mawhorter production, so right away you know the chances are pretty good that it will be a first-rate experience. And indeed it was. This year's second annual Raleigh Pen Show was held June 2-5 at the Embassy Suites in Cary, NC, a suburb/satellite city of Raleigh (and sort of a suburb of Chapel Hill and Durham too, it's hard to tell exactly). In any case, the location was excellent and the hotel was very nice, featuring free parking,



Mark Bacas getting up close and personal.

Deb Kinney smoothing a nib.



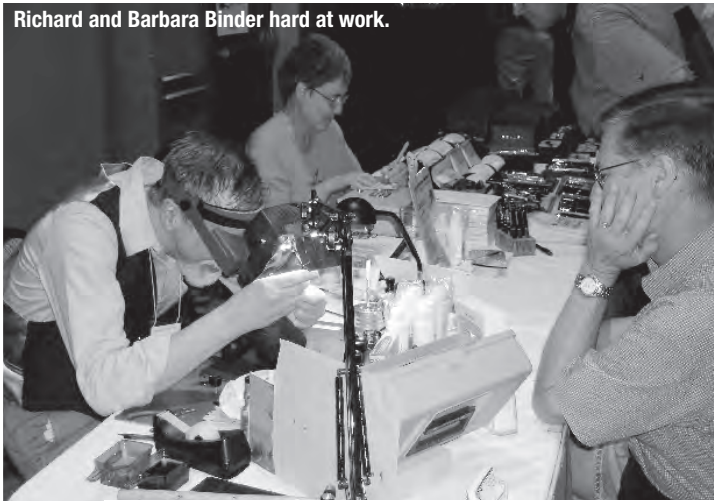
Sonya Mawhorter greets registrants.



complimentary breakfast and happy hour and close proximity to several excellent restaurants. All in all, it's a good place to have a pen show.

Thursday was devoted to pen parts and trading for exhibitors and weekend registrants. Friday was open to weekend registrants only, and Saturday and Sunday the show was open to the public. The show seemed well-attended for being only in its second year, with a mixture of local and out-of-town attendees. The pace was pleasantly busy, but not hectic, for most of the weekend. There was a nice, relaxed atmosphere to the show, which made for a very enjoyable time. The Saturday crowd was larger than Sunday's.

Richard and Barbara Binder hard at work.



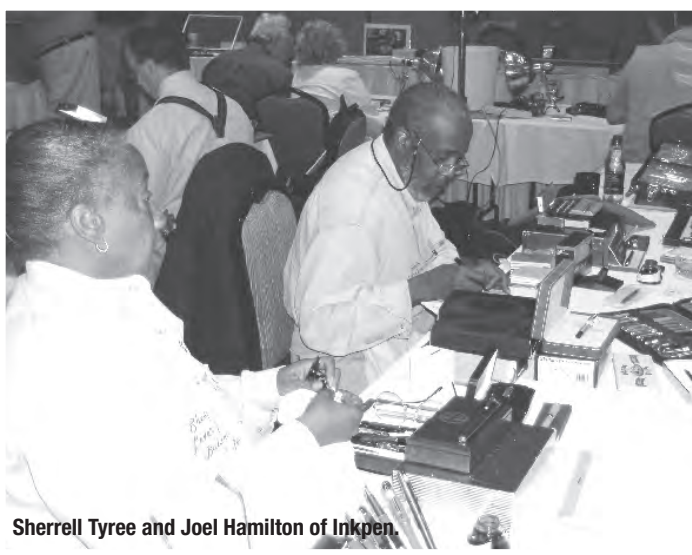
Roger Cromwell and Rob Morrison discuss a trade.



Sherry and Alan Hirsch enjoy our photo op.



Sherrell Tyree and Joel Hamilton of Inkpen.



The auction was held Friday night at 8:00, a time that seemed to work out fine for everybody. There was plenty of time to take a supper break and be back in time for the auction, and the Friday night time slot left Saturday evening free for showgoers and exhibitors to do whatever they pleased that evening. Terry Mawhorter served as auctioneer, and he was aided by Dan Reppert and Howard Levy, who displayed items as they came up for auction and offered personal encouragement to various bidders throughout the course of the evening. Highlights of the auction included an onyx Patrician pencil (\$150), a Parker Senior Maxima double jewel Vacuumatic (\$300), a mint hand painted Pelikan M800 (\$500), a Parker 61 Cumulus Pattern (\$250), and a Mandarin Parker Senior Duofold (\$1000).

The show was well represented by a broad range of exhibitors, representing both vintage and modern, including show sponsors *Pen World*, Bexley Pen, Luxury Brands

U.S.A., Inkblotters, Pendemonium, Pentrace and the Triangle Pen Club. There were several local pen collectors who took the opportunity to set up at the show, including Deb Kinney, Ross McKinney, and Jim Mamoulides. Richard Binder and Roger Cromwell were busy all weekend doing nib customization and pen repairs. David Isaacson took the occasion to set up his photography stand and spent the time busily snapping away at various Moores, Chiltons, Wahls, and other goodies.

The Raleigh-Durham-Chapel Hill area should prove to be an excellent location for a pen show, given the presence of several large universities (Duke, North Carolina, North Carolina State) and hospitals (Duke Medical Center). Raleigh is also the state capitol and the center of a strong regional economy. If you can't find a core of pen aficionados in this environment, you probably can't find any anywhere. This bodes well for future editions of the show, which should grow to be even better than this year's version.

All rights reserved by the author.

Our Second Annual—a Huge Success

BY JOEL HAMILTON

PHOTOS BY DON ANDERSON

We have all returned home from the Portland Pen Show, and much like having had a great meal at a restaurant, the taste lingers long after the meal is done. While I did not think it could be done, Portland Pen Show organizer and P.C.A. Board Member Carla Mortensen managed to raise the bar on a show that was near ten when it hit the ground running last year.

The Embassy Suites Hotel has the luxurious feeling of a five star facility with friendly, attentive staff who actually don't know the words "no" and "can't." This attitude extends from the front desk to housekeeping to food service. My only complaint about the hotel, (and this extends to all the upscale hotels) is the need to charge you for wireless internet service which is offered

free at lesser priced facilities—even in the same hotel family. But, that is just my issue. In addition to the standard offerings, a day spa, salon, fine art store and an excellent restaurant and bar are on site.

The pen show had the traditional

start with some dealers arriving on Thursday so they could enjoy a day of rest and relaxation and then gear up to attend the annual Antique Expo on Friday morning to snatch all the pens from the uninitiated. Several dealers returned with great finds in the pen and watch categories. I have avoided this particular activity as I wanted to see what would turn up at the show to be purchased. And turn up it did! A long time collector brought his excess for sale or trade. He managed to leave with a significant amount of my (ok so it really belongs to the corporation) cash. But, for that filthy lucre, I now have another "51" Mustard set, a couple of oversized Parker Vacuomatics, a Big Red (getting harder and harder to acquire), a Conklin Crescent filler and some other pens. From another dealer, a Parker burgundy Vacuum Filler was procured. In addition to the vintage pens we purchased, some modern pens turned up as well. While I tend to stay away from them (other than Pelikan) some of the offerings were such that they needed to be in my inventory or my collection. The Parker black and pearl international set was a very nice find.

Many of the regulars were in attendance at the show. David Isaacson (aka Doctor D) was there in his other role as pen photographer, and Penopoly's Roger Cromwell was performing on-site repairs. Also seen were Sam Moore, Jim and Ken of (show sponsor) Bertram's, the Ink Lady (Ink Palette) and P.C.A. Board Member Anne Marie Hautaniemi, Conway-

Dr. I sets up a shot.



Let's see, it's in here somewhere...



Looking over the goodies.



Mike Rosen looking for pen parts.

John Mottishaw with implements of the trade.



Stewart's Mary Burke-Riepl, John Mottishaw, Rick (The Penguin) Propas and many others. *Stylophiles* was also well represented with Bill Riepl and Dyas A. Lawson in the room.

The traders and dealers of the Portland Pen Club, Michael McNeil, Stuart Hawkinson, John Schwab, Michael Yeats, Frans Lemke and many

others were in attendance as well, ensuring that everything was going right for those of us who are frequent show participants. This while they were trying to sell and trade their own pens.

Carla made sure that the public got the information about the show, and the traffic was great on both Saturday and Sunday. I understand that at one point during the show, only folks who were new to pens were in the room. The seminars that were scheduled provided these new folks with answers to questions they had not thought of and many walked away from the show with both new knowledge and new (or old) pens.

For me the trip was twofold (would that be Duofold?). In addition to Sheaffer Sherrell, our other corporate officer (there are only three of us), Diana Hamilton, was able to attend. Because of her other responsibilities, she is not able to go to other shows. I can't think of a better one for her to attend. Though it is a 1600 mile (one way) driving trip for us, it is worth every mile. The drive down next to the Columbia River is a beautiful sight. The national parks, historic sites and the rest are all dessert for us.

Steven Miller checks of a nib.



Vac-man Dr. I selects a pen.



Roger Cromwell demonstrates a pen.



Make your plans now to attend next year's Portland show. Who knows, you might see (or even hold) a Parker Ribbon Overlay! Yes, one did make an appearance at the show. The Amazing Dr. D even photographed it. I got to fondle it! It's not for sale! See you in DC!

All rights reserved by the author.

Local Focus

SOUTHERN CALIFORNIA PEN COLLECTORS CLUB A SMALL HISTORY LESSON

by Fred Krinke

It was the summer of 1986 and a client made his way to our store, The Fountain Pen Shop in downtown Los Angeles, to have a few pens serviced. His name, Bob Tefft. I later learned that he was Dr. Robert Tefft, and a very avid pen collector.

Shortly thereafter, I received a note from Bob, in which he indicated an interest in forming a pen collector's club. He was surprised that he had met so many people with similar interests, and proposed forming a club to bring together as many as possible to share their common interest in pens. Thus in October, 1986, the Southern California Pen Collectors Club was formed in the living room of Tefft's Glendale home. Some of those in attendance were Peter Amis (later to become half-owner of the Pen Sac Co.); Paul Hoban, author of the *The Fountain Pens of Esterbrook* (and who also gave us many reproduced parts); Fred Krinke, of The Fountain Pen Shop; Henry Minski, from the movie industry; Joe Perret, a JPL Engineer; Bill Hoffman, a retired collector; and Bill Doniger, an antique shop owner from Albany, CA.

Thirty-five people attended the first meeting, and while there was no formal organization or dues, the club initiated a series of pen repair seminars lead by Fred Krinke, a third generation repairman. The first membership list was published in November 1986, with 10 members from Southern California, and three from Northern California. This list included a thumbnail biography of most of the members, plus a listing of the pens and parts they had for sale.

After several meetings, it was decided to organize, and by January 1988, we had a Board of Directors, and the start of the S.C.P.C.C. Reference Library (now the P.C.A. Library), consisting mostly of documents from the collection of The Fountain Pen Shop. Tefft copied these items and made them available to the members at a very reasonable rate.

On Sunday, February 5, 1989, the first Western Pen Show (now the L.A. Pen Show), organized by Bob and Tish Tefft, was held at the Pacifica Hotel and Conference Center. Preceding the show on Thursday and Friday was the Calendar

Antique Show and the National Association of Watch and Clock Collectors (NAWCC) L.A. Watch show. Saturday was a shopping day, which included a trip to The Fountain Pen Shop in downtown L.A. Later that night, a sit-down pre-show dinner was held, followed by the pen preview and auction. The pen show was on Sunday only, and it was open to the public.

The membership was at 260 by April of 1990.

In 1991, the leadership went to Tony Davis, and *The Pennant* was born from newsletters of Tefft and Davis. Harvey Raider was Vice President; Steve Miller, Secretary; and Paul Hoban, Treasurer. There were some stormy beginnings, as was normal for most organizations, but eventually things smoothed out. At the October meeting, it was decided that the club was becoming too large to be a *local* organization, and needed to become *international*. The name chosen was the Pen Collectors of America (after all, we had some national pride).

The S.C.P.C.C. had grown from a small but dedicated group of collectors from Southern California into a worldwide fellowship of truly devoted people whose main focus is the betterment and preservation of fine writing instruments.

The S.C.P.C.C. still meets four to five times a year at members' homes or businesses, where there is still a pen repair seminar or a show and tell time. The club provides the refreshments, and the members bring snacks and drinks. The club currently boasts a membership close to 200, and welcomes more and more new people interested in pens each year.

If you are interested in joining, there is an annual fee of \$10 and you get a Special Lapel Pin, pointing you out as a loyal member.

Contact Fred Krinke at The Fountain Pen Shop, 2640 South Myrtle Avenue, Unit 12, Monrovia, CA 91016 (phone 626-294-9974 or email fredspen@yahoo.com) or John King Tarpinian at 315 No. Louise St. #101, Glendale, CA 91206-3560 (jkt@earthlink.net). Please put S.C.P.C.C. in the subject line of your e-mail.

All rights reserved by the author.

NEW PEN CLUB

Just a note that we are starting a new club in the Orlando Florida area—Central Florida Fountain Pen Collectors Club. For now you can put me as contact info: Tony Cekolin, tony@cekolin.name, or 407-366-3671.

**LOOKING TO NETWORK
WITH FELLOW PEN COLLECTORS?
CHECK OUT ONE OF
THE LOCAL PEN CLUBS LISTED BELOW.**

D.C. METRO PEN CLUB

Contact: Harry Shubin • shubin@mwzb.com
ph: 703.812.5306

FLORIDA PEN COLLECTORS CLUB

Contact: Giovanni Abrate • www.tryphon.it/fpc
email: fpc@tryphon.it

KANSAS CITY PEN CLUB

Contact: Dennis Bowden • email: sales@parkvillepen.com

LAS VEGAS PEN CLUB

Contact: Chris Burton • email: on sight512@yahoo.com
ph: 702.610.4045

LONG ISLAND PEN CLUB

Contact: Nancy Handy • email: nhandy@optonline.com

NEW ORLEANS PEN CLUB

Contact: Thomas Bickham • email: tbickiii@hotmail.com
ph: 225.677.9448

NORTH TEXAS FOUNTAIN PEN COLLECTORS

Contact: Lowell Lindsey • email: llindsey@airmail.net

PORTLAND PEN CLUB

Contact: Carla Mortensen
email: carla_mortensen@hotmail.com

RICHMOND PEN CLUB

Contact: Sam Marshall
email: richmondpenclub@marshall-assoc.com

ST. LOUIS AREA PEN CLUB

Contact: Bruce Mindrup • bruceem@gtec.com
or Jake Leventhal • jakespens@earthlink.net

SEATTLE PEN CLUB

Contact: George Long • email: george.long1@comcast.net
ph: 206.365.5998

SOUTHEAST PEN COLLECTORS CLUB

Contact: Glen Cheatham • email: gjc@mindspring.com

TAMPA BAY PEN ENTHUSIASTS

Contact: Ray Roewert • email: rroewert1@tampabay.rr.com
ph: 727.743.8890

The P.C.A. is happy to provide
a complimentary listing for local pen clubs.
Email your club information including contact name,
email and phone number to:
info@pencollectors.com

POTPOURRI

By Dan Reppert

Looking for information

About twice a week I receive an email from somebody wanting to know about a pen their grandfather left them or their boyfriend gave them. Most of the time I can supply the answer or point them in the direction of somebody who can. But once in a while we get stumped. And stumped by some really simple stuff. Like information on Stratford or Houston (yes, I know, I can go to the Pendex), Kohinoor, Monogram (sold by Rexall) and last but not least, Japanese lava pens made by Pilot. So, if anybody has info on lesser known pens that they could copy and send along, it would be very much appreciated.

Sheaffer Magazine

I have all but one of the Sheaffer in house employee magazine which was printed from 1941 until about 1960. These issues contain limited product information; in the late 40s and 50s Sheaffer highlighted departments within the company. An issue might focus on the “holder” department or the “filling” department or “repair.” There also are highlights of the many activities that the company provided for employees, such as baseball, bowling, bus trips, photography contests, company picnics and Christmas parties. Individual employees are also highlighted.

Would the community be interested in having these made available through the library? Or is there too little interest to make it worthwhile? Let me know at wasp1908@mchsi.com.

Activity Report

Activity (except for those questions I couldn't answer) has been slow until just the last week or so, when there were several people with substantial requests. Must be a seasonal thing.

Library Updates

Several years ago when I took over this position I sat down with the “library” and the list of what was supposed to be in the “library.” All of the information through Sheaffer has been corrected and updated. In just the last few weeks I've had requests for Waterman and Wahl items that don't really seem to exist. So, I guess it's about time to get back to the updating. Maybe I'll have some more done by the next time I write this column.

Upcoming Shows

Location and dates may be subject to change; please contact the show organizers to verify information below. The P.C.A. keeps an up-to-date listing of current and pending U.S. pen shows on the P.C.A. website: www.pencollectors.com, courtesy of Susan Wirth.

DALLAS PEN SHOW

October 1, 2005
Richardson Civic Center
Contact: Kirby at 972.529.6364

SOCIETY OF INKWELL COLLECTORS

CONVENTION
October 6-9, 2005
Colonial Williamsburg, VA
Contact: Buck Van Tine
email: inkwellsociety@aol.com

SAN FRANCISCO PEN SHOW

October 20-23, 2005
Hyatt Regency SFO Airport
Contact: harvey@sanfranciscopenshow.com or 707.677.9160

OHIO PEN SHOW

November 3-6, 2005
Clarion Hotel, Dublin, OH
Contact: Terry Mawhorter
linklady@cyberzane.net

MELBOURNE PEN SHOW

December 4, 2005
Rydges Hotel, Victoria Australia
Contact: Guido Staltari
guido@renaissancecapital.com.au

PHILADELPHIA PEN SHOW

January 19-22, 2006
Wyndham Franklin Plaza
Contact: Jim Rouse at 410.539.7367

LOS ANGELES PEN SHOW

February 16-19, 2006
Manhattan Beach Marriott
Contact: Boris Rice at 281.496.7152

GREAT SOUTHEAST PEN SHOW/ATLANTA

March 24-26, 2006
Sheraton Buckhead/Lenox Mall
Contact: Boris Rice at 281.496.7152

CHICAGO PEN SHOW

May 4-7, 2006
Westin O'Hare (Rosemont)
Contact: Don Lavin at 847.272.2745

RALEIGH PEN SHOW

June 8-11, 2006
Embassy Suites Cary NC
Contact: Terry Mawhorter at 740.454.2314

MIAMI PEN SHOW

July 14-16, 2006
The BILTMORE-Coral Gables
Contact: Jim Rouse at 410.539.7367

DC SUPER SHOW

August 10-13, 2006
Tyson's Corner
Contact: Bob Johnson at 864.963.3834

Show organizers are encouraged to submit show details for this column to the editor.

P.C.A Pen Show Supporters

The P.C.A. expresses its gratitude to the sponsors of the following pen shows for graciously donating table space. Thanks for your generosity!

PHILADELPHIA Bert Oser, Ken Jones and Jim Rouse

LOS ANGELES Boris Rice, Stan Pfeiffer, and Chris Odgers

GREAT SOUTHEASTERN Jimmy Dolive and Boris Rice

NEW ENGLAND Rob Morrison

CHICAGO Michael Fultz, Daniel Zazove, Donald Lavin

RALEIGH Sonya and Terry Mawhorter

MIAMI Bert Oser, Ken Jones and Jim Rouse

PORTLAND Carla Mortensen

SAN FRANCISCO Harvey Raider and Detlef Bittner

OHIO Sonya and Terry Mawhorter

MICHIGAN Michigan Pen Collectors Club

Pennant Back Issues

Back issues of *The Pennant* are available.

Most are photocopies. All are \$10 each + \$4 postage and handling in the U.S. per order, overseas postage will vary.

All requests for reprints should be addressed to:

Dan Reppert, P.C.A. Librarian, P.C.A. Library,

P.O. Box 447, Fort Madison, IA 52627-0447

e-mail: wasp1908@mchsi.com

1993—March, July, October

1994—February, May, August

1995—Spring/Summer, Fall/Winter

1996—Spring, Summer/Fall

1997—Spring, Winter

1998—Spring, Fall

1999—Spring, Fall, Winter

2000—Spring, Fall, Winter

2001—Spring, Fall, Winter

2002—Spring, Summer, Winter

2003—Spring, Summer, Winter

2004—Spring/Summer, Winter

SPECIAL MEMBERSHIP LEVELS**PRESIDENT'S CIRCLE LEVEL**

\$150 per year

Six issues of *The Pennant* (2 of each issue)

Two free classified ads

Complimentary P.C.A. Lapel Pin

Fifty pages of reprints from P.C.A. Library

Acknowledgement of sponsorship,
each issue of *The Pennant*

Certificate Of Sponsorship

PATRON LEVEL

\$100 per year

Three issues of *The Pennant*

Two free classified ads

Complimentary P.C.A. Lapel Pin

Twenty-five pages of reprints from P.C.A. Library

Acknowledgement of sponsorship in
each issue of *The Pennant*

Certificate Of Sponsorship

SPONSOR LEVEL

\$75 per year

Three issues of *The Pennant*

Two free classified ads

Complimentary P.C.A. Lapel Pin

Ten pages of reprints from P.C.A. Library

Acknowledgement of sponsorship in
each issue of *The Pennant*

Certificate Of Sponsorship

REGULAR MEMBERSHIP, U.S.

\$40, 1 year; or \$105, 3 years

Three issues of *The Pennant*

One free classified ad

Access to library, \$.15 per page

REGULAR MEMBERSHIP OUTSIDE U.S.

\$60/1 year or, \$150/3 years

3 issues of *The Pennant*

1 free classified ad

Access to library, \$.15 per page

Members at special sponsor levels will receive certificates redeemable for classified ads and library reprints to be presented at time of redemption. Certificates will be included in Sponsor Packet.

The P.C.A. membership year runs from January–December. Membership renewal notices are sent each November to those due to renew. If you join the P.C.A. between October 1 and December 31, your membership is automatically extended through the following year.

As a current member, don't forget to send any updated personal information to info@pencollectors.com. If you've moved, changed your name, changed your email, added a FAX line, or made any other changes, it will not be correct in the listings unless you tell us! We are pleased to offer membership levels with added benefits. As a non-profit, all-volunteer organization, the P.C.A. is only as good as the support it receives. Your contributions keep *The Pennant* arriving on your doorstep three times a year, help support the P.C.A. projects and enable the P.C.A. to continue to grow and improve. When you renew your membership this year, we hope you'll consider one of our special new membership levels which are detailed at the left. Even if your membership is not up for renewal, it's easy to upgrade to one of the special membership levels—simply drop us a line or email us at: info@pencollectors.com. Thanks for your support!

Corporate Sponsors**BEXLEY**

2840-B Fisher Street,
Columbus OH, 43204
614.351.9988

STYLUS

979 Summer Street
Stamford, CT 06905
203.352.1817

SANFORD NORTH AMERICA

Parker, Waterman, Rotring, Sensa
2711 Washington Blvd
Bellwood, IL 60104 800.323.0749

LEVENGER

420 South Congress Avenue
Delray Beach, FL 33445
561.276.2436

*The P.C.A. invites pen manufacturers and wholesale pen distributors to be
a Corporate Sponsor of the Pen Collectors of America.
Contact Craig Bozorth for details: info@pencollectors.com.*

SARAH CHAMBERLAIN is married, has three grandchildren, and has been teaching special education for 20 years. Her prized pen possessions are two dip pens her grandmother used in school. She enjoys studying about the Middle Ages, things Celtic, and going home to Ireland.

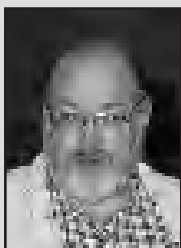
VICTOR CHEN recently retired from his position as Professor of History at Chabot College. Chen continues his Tech Notes column, a regular feature in *The Pennant*.



SAM FIORELLA is a long-time pen collector, the past president of the P.C.A. and co-owner, with her husband Frank, of Pendemonium, a writing collectibles and pen shop, based in Fort Madison, Iowa.



L. MICHAEL FULTZ is a writer, pen collector and manufacturer. He is a contributing editor to *Pen World International* and editorial director of *Penbid*. He makes and sells his own line of precious metal, vulcanite, and/or acrylic fountain pens. He lives in Chicago or in Milton, Wisconsin with his wife Martha.



JOEL HAMILTON is a native of Kansas City, Missouri but has lived in sunny southern New Mexico for more than thirty years. After retiring in 1999 after 25 years in public service in Corrections and Juvenile Justice, he and sister Sherrell opened Ink Pen. He is primarily a Parker collector.



DON HISCOCK has been a pen collector in St. Louis, Mo. since elementary school, when lawn-mowing money used to be able to buy old stock pens at the corner drugstore. He works as a paper scientist for DuPont and travels the world providing technical service to paper mills.



DANIEL KIRCHHEIMER has been collecting pens since 1974. He has a fondness for Sheaffers, though he performs restoration on many brands, including dent removal for Parker "51"s. Other hobbies include playing blues guitar, lockpicking, gemology, and barbecue.



JACK LEONE lives in Cincinnati with wife Kathy and collects pens from Cincinnati makers, Conklin, Omas, Parker, Pelikan, and Wahl/Eversharp. He is part of the Bexley Pen Company.



ANTOINE PATTERSON is an 8th grade middle school student in Miami, Fla. He is popular and liked by his classmates. Writing is a new endeavor for him as are fountain pens, beginning with the one he lost.



STERLING AND CATHERINE PICARD are pen enthusiasts and historians of many years. He likes Parkers, Sterlings, A.A. Watermans and Careys, she loves the smell of BHR, ink and the history behind it all.



DOUG POSTLEWAIT is retired after 33 years with United Air Lines as a senior captain. He lives in Seattle, Wa. with his wife Ruth, who started his collection with a gift set of Sterling Parker 75s. Doug and Ruth enjoy 4 grandchildren, volunteering at schools in the Seattle area, and traveling in their motor home.



LEN PROVISOR, an active pen collector since the '70s, a P.C.A. board member, attendee of many pen shows, and a U.S. rep for the Writing Equipment Society UK is a frequent reporter on *PenTrace* and various pen publications and books. He collects vintage ink blotters, designs modern advertising blotters, manufactures pen company aircraft models. He started the Chicago Pen Club in 2001.



TOM REHKOPF is a computer system architect in Atlanta, Ga. He has written several articles for *The Pennant*, and has been collecting pens for over ten years. "My collection remains largely unfocused," he says proudly, "except of course for brown Parker "51"s, which you can never have enough of."



DAN REPERT collects off-brand Sheaffers such as Univer, W.A.S.P., and Craig. He is vice president and librarian of the P.C.A. He worked for Sheaffer for over 12 years, and is currently involved in historic building renovation in Fort Madison.



PEN REPAIR DIRECTORY

BROADWAY PENS

BRAD KNAPP

456 S. Broadway
Lebanon, OH 45036
Home: 513.932.2220, Work: 513.932.6070
FAX: 513.932.9988
bknapp@go-concepts.com
www.broadwaypens.com

Repairs most brands including Parker Button Fill(\$20) and Vacs(\$25); Sheaffer Snorkels(\$25); Sheaffer and Wahl Plunger Fillers(\$30).

FOUNTAIN PEN HOSPITAL

10 Warren Street
New York, NY 10007
800.253.7367 • 212.964.0580
FAX: 212.227.5916
Website: www.fountainpenhospital.com
Email: info@fountainpenhospital.com

Repairs and restorations for all pen makes, models and filling mechanisms.

THE FOUNTAIN PEN RECYCLER

MIKE CARTER

MAIL: P.O. Box 28083
Store: 7000 57th Ave. N., Ste. 103
Crystal, MN 55428
Home: 763.434.7921 Work: 763.535.1599
FAX: 763.535.1892
Email: carterinx@aol.com

Repairs to all makes and models. Repairs on most vintage pens, including Sheaffer vacs—fast turnaround, excellent communication.

INKPEN VINTAGE FOUNTAIN PENS

JOEL R. HAMILTON

1602 Arizona Avenue
Alamogordo, NM 88310
Phone: 505.437.8118
Email: inkpen5326@aol.com

SHERRELL TYREE

10009 Roe Avenue
Overland Park, Kansas 66207
Phone: 913.642.3216
Email: st3836@swbell.net
Website: www.ink-pen.com

Repairs on most vintage pens, including Sheaffer and Parker Vacs, PFM's, etc. Excellent communication and all work is guaranteed. "Your Pen Is Our Priority"

PEN HAVEN

BERTON A. HEISERMAN

LOUIS WOFSY

3730 Howard Avenue
Kensington, MD 20895
Home: Berton, 301.365.4452; Louis, 703.323.1922
Work: 301.929.0955 Fax: 301.365.4750
Website: www.penhaven.com

Email: bheiserman@comcast.net, or lwofsy@cox.net

Specialties: Total restoration to all models. Plastic crack repairs.

Replace bands, rings and crowns, Waterman 100 Yr. barrel ends and cap-tops. Plating.

PENOPOLY

ROGER CROMWELL & VICTOR CHEN

1271 Washington Avenue, PMB 598
San Leandro, CA 94577
Email: roger@penopoly.com
Website: www.penopoly.com

Restoration and repairs on all makes and models.

RICHARD BINDER

31 Fairmount Street
Nashua, NH 03064-2523
Phone: 603.882.5384
Email: richard@richardspens.com
Website: www.richardspens.com

General repair and restoration of vintage pens; nib adjustment and smoothing.

THE SOUTHERN SCRIBE

RICK HORNE

1868 Mt. Meigs Road
Montgomery, AL 36106
Home: 334.263.4169 Work: 334.263.4169
FAX: 334.263.4169
9 a.m. to 5 p.m. CST Monday thru Friday
Email: penfix@thesouthernscribe.com
Website: www.thesouthernscribe.com

Expert repair on Eyedroppers to Snorkels, difficult & unusual repairs including cracks, goldplating, black hard rubber color restoration, mother of pearl and abalone panel replacement. Now re-tipping nibs.



Advertise your pen repair service in The Pennant's Pen Repair Directory. Your listing reaches nearly 2,000 members three times annually. \$75 for three consecutive issues. Mail, fax or email your listing. Please include your name, address, phone number, e-mail and a brief description of your repair services.

P.C.A. — Pen Repair Directory

P.O. Box 447, Fort Madison, LA 52627

Fax: 319.372.0882 or email: Terry Mawhorter, AdvertisingManager, linklady@cyberzane.net

The Pennant invites you to submit articles of interest to the P.C.A. membership. Contributions should be submitted as email attachments, on floppy disk or on CD, using standard word processing software.

Articles. We welcome articles dealing with pen collecting, writing instruments, pen manufacturers, ephemera, news about your recent "finds," and letters to the editor. *The Pennant* Author's Guidelines document is available upon request, and members of the editorial staff and P.C.A. Board are available to assist you.

Illustrations. When submitting illustrations, please be certain that they have been scanned at no less than 300 pixels per inch. They may be submitted as email attachments as JPG files or on disk or CD as JPG or TIF images.

Deadlines for submission of articles are February 1, June 1 and October 1. Contributions are subject to editorial review and should be sent to: P.C.A., Attn: Editor, *The Pennant*, PO Box 447, Fort Madison, IA 52627-0447 or via email to: info@pencollectors.com.

All opinions expressed in The Pennant are those of the authors and do not necessarily represent the opinion of the P.C.A., its directors, or members.

CRAIG BOZORTH
305-858-5635
B4AWL@aol.com

ANNMARIE HAUTANIEMI
607.257.8502
fpinks@lightlink.com

DAN REPPERT
319.372.3730
wasp1908@mchsi.com

BERT HEISERMAN
301-590-7111
info@penhaven.com

VICTOR CHEN
510.444.4119
vwchen@pacbell.net

CARLA MORTENSEN
Not available
carla_mortensen@hotmail.com

L. MICHAEL FULTZ
312.440.1303
FultzPens@aol.com

LEN PROVISO
847-566-4206
provisorpro@earthlink.net

JOEL HAMILTON
505.437.8118
inkpen5826@aol.com

MARKETPLACE

WANTED: POLITE COLLECTOR would like to buy pens, pencils, advertising material, display cases or other information regarding the Hartline Pen Co., that was located in Tampa, Florida, and for a short time in Michigan. Please contact me at 786.275.0394, collect is fine. Or e-mail me: b4awl@aol.com. Thank you, Craig Bozorth.

WANTED: For the Israel Pen And Writing Museum (in the making): Pens, ephemera relating to mandatory Palestine and pre state Israel, for a kernel of the IPW Museum. Help, advice, contributions f/s, all welcome. Please contact Dov tadir@actcom.co.il.

REPAIRS: The Write Pen, www.thewritepen.net, pen repair, sac and diaphragm replacement, nib grinding, straightening, smoothing. Two week turnaround. Danny Fudge.

WANTED: Collector wants to buy, Camel (made in New Jersey, c.1935-38) pens, nibs, parts. Also unusual Sheaffer Targas. Tom Levien, thomas173@aol.com, 610.731.2549.

FOR SALE: *Pen World* International, first 100 issues, all mint condition, \$450. Also, vintage fountain pen cardboard window and wall display signs. Photos available. Gerald Rose, gerrose@comcast.net; 703.370.1880; Alexandria, VA.

Buy • Sell • Trade in *The Pennant* Marketplace. Your classified ad reaches over 2,000 pen enthusiasts. P.C.A. members are entitled to one or more free classifieds annually based on membership level. Free ad may be up to 25 words in length. Marketplace ads \$.50 per word. Deadlines for publication: February 15, June 15 and October 15. Mail to: P.C.A. Marketplace, P.O.Box 447, Fort Madison, IA 52627 or FAX to 319.372.0882 or email:

Terry Mawhorter, Advertising Mgr. linklady@cyberzane.net

Writers Wanted

THE PENNANT

Needs You!

Of course it is volunteer like all of us, but just think of the rewards, prestige, exposure and other benefits it will bring. Not to mention something to do with all that free time you have.

Email us at: info@pencollectors.com

PENTIQUES.com
Vintage Writing Instrument Repair, Restoration and Appraisals

One Week Turnaround!

Lever / Button Fill \$30

Parker Vacumatic \$35

Sheaffer Vacuum Fill \$35

Conklin Nozak \$40

All others call

All work warranted. Large parts inventory. We buy!

AARON A. SVABIK

PO BOX 2866

Youngstown, OH 44511

330.507.pens

repairs@pentiques.com

PARKER	SHEAFFER	WATERMAN	WAHL EVERSHARP	CONKLIN	MABIE TODD
REPAIRS & RESTORATIONS	info@penopoly.com			MONTRE	
APPRAISALS	PENOPOLY			ESTERBROOK	
CLINICS & PEN SHOWS	www.penopoly.com			MONTBLANC & PELIKAN	
CURRENT AUCTIONS	Vintage Pen Repair and Sales			OTHER BRANDS	
ABOUT US/ CONTACT US	WATCHES	INKWELLS	ACCESSORIES	GUEST BOOK & REFERENCES	VICTOR'S CORNER

Luxury Pen Storage

Call us or visit us online:

800.525.6456 or www.WatchCases.com

The perfect gift solution for watch and pen aficionados.



Lugano Pen Trunk: "Simply the finest pen storage box ever created!" This mammoth pen case holds up to 105 fine writing instruments. The inner frame is made from solid oak, and the exterior is completely wrapped in fine Italian calfskin leather. Painstakingly crafted in Italy for Venlo. Smaller cases available.

Lugano: \$1,699 mention this publication and get 10% off.

The Fountain Pen Shop, Inc.

(www.fountainpenshop.com)



Fred P. Krinke
PRESIDENT

Tuesday-Friday, 9-4. Most Saturdays 10-3. Call to Verify.

2640 S. Middle Ave, Unit 12
Menlo Park, CA 94026

PHONE: (626) 294-9974
FAX: (626) 294-0576
E-Mail: frankpen@yahoo.com

Collector wishes to buy pens by Cincinnati makers

John Holland
Collins / Pick / Royal / Star
Weidlich / Weidlich-Simpson

Contact:

Jack Leone
jackleone@mac.com
513.732.2038

SWISHER PENS

"Your Internet Source For Fine Quality Writing Instruments"

Tel: 757.539.2209 Fax: 757.925.2787

Toll free: 888.340.7367

Norfolk, VA

Email: info@swisherpens.com

WWW.SWISHERPENS.COM

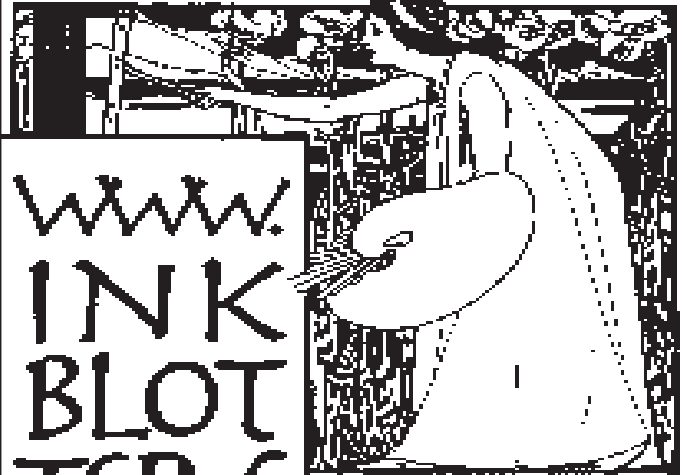
*Sent to you
from across
the pond*

The Writing Equipment Society Journal
is published in England and covers the history and
development of writing equipment. For just \$65 a year you
will receive three colourful issues of the Journal packed
with information and gain easy access to the 600 members
who are collectors and dealers in the U.K. and Europe. To
become a member of the Society, contact:
membership@wesonline.org.uk

WES

The Writing Equipment Society
www.wesonline.org.uk

LEN PROVVISOR
847.566.3400



WWW.
INK
BLOT
TERS
.COM

ADVERTISING
INK BLOTTERS
PROVISORPRO@EARTHLINK.NET

OHIO PEN SHOW A Premier Vintage Pen Show

November 3, 4, 5, and 6, 2005

Exceptional Pre-Show Buying ■ 30+ Tables Thursday, 100+ Tables Friday
Vintage Pen Auction ■ Seminars & Parties

Many Exclusive To The Ohio Pen Show! ■ Featuring Long Time Exhibitors

150 Tables Saturday and Sunday
Vintage and modern pens, inkwells, and a full range of pen related items
Clarion Dublin Hotel · Columbus, Ohio
\$87/Night (Toll free, 1.866.372.5566)
Weekend Registration: \$50.00
(Includes Significant Other And/Or Child)

Terry and Sonya Mawhorter, Show Organizers

740.454.2314 ■ www.ohiopenshow.com

SHOW PATRONS

Pen Haven

3730 Howard Ave • Kensington, MD 20895



Open: Sat–Sun, 12 p.m.–5 p.m.

301.929.0955

Fax 301.365.4750

Professional Repair & Restoration

Vintage Fountain Pens & Accessories

Berton A. Heiserman 301.365.4452

Louis Wofsy • 703.323.4452

Email bheiserman@comcast.net, or

lwofsy@cox.net

www.penhaven.com

The Southern Scribe

EXPERT PEN REPAIR

PHOTOS ON MY WEBSITE • VINTAGE PENS SOLD

SINGLE PIECES & COLLECTIONS PURCHASED & APPRAISED

NOW RE-TIPPING NIBS IN-HOUSE WITH 4–6 WEEKS TURNAROUND

9–5 CST • MONDAY–FRIDAY

www.thesouthernscribe.com

Rick Horne • 334.263.4169

1868 Mt. Meigs Road • Montgomery, AL 36107



Parker51.com
The website for Parker 51 fountain pens

Buying and Selling

Kirsten M. Scler
(847) 359-3329
erovira3832@aol.com

THIRD RALEIGH PEN SHOW

JUNE 8, 9, 10, & 11, 2006

VINTAGE PARTS EXCHANGE THURSDAY, JUNE 8

30+ TABLES THURSDAY (BEGINNING AT 10 A.M.!) • 90+ TABLES FRIDAY

VINTAGE PEN AUCTION, FRIDAY, JUNE 9

90 TABLES SATURDAY AND SUNDAY

VINTAGE AND MODERN PENS • FULL RANGE OF PEN ITEMS • SEMINARS

EMBASSY SUITES HOTEL • CARY, NORTH CAROLINA

\$97/ CALL 1.800.EMBASSY OR 919.677.1840

FREE HOT BREAKFAST AND EVENING RECEPTION INCLUDED IN ROOM RATE

FREE AIRPORT SHUTTLE

WEEKEND REGISTRATION: \$40.00 (INCLUDES SPOUSE, SIGNIFICANT OTHER AND/OR CHILD)

TERRY & SONYA MAWHORTER, SHOW ORGANIZERS

www.raleighpenshow.com 740.454.2314

SHOW PATRONS

BEXLEY PEN

PENWORLD MAGAZINE

PENDEMONIUM

INKBLOTTERS.COM

LUXURY BRANDS USA

PENTRACE.COM

TRIANGLE PEN CLUB



**PEN COLLECTORS
OF AMERICA
REFERENCE LIBRARY**

*Over 6000 pages of
Vintage catalogs, brochures
and advertisements await
P.C.A. Members*

Complete listings on your 2003 P.C.A. CD-ROM
or
Contact: Dan Reppert
P.C.A. Librarian
Email: wasp1908@mchsi.net



**THE FINEST STORE FOR
WATCHCASES AND WINDERS**

www.WatchCases.com
1.800.525.6456

Luxury Storage Cases:
Fine Watch and Pen Boxes.

Free Shipping. Guaranteed Products.



Todd Nussbaum
P.O. Box 32166
Mesa, AZ 85275

Email: pen-king2@cox.net
Website: www.isellpens.com

Are You Looking for the Perfect Gift for a Favorite Pen Collector?

CONSIDER A GIFT MEMBERSHIP IN THE P.C.A.

Now you can give a gift that will inform, delight and remind someone you know that you are thinking of them everyday of the year! Complete all of the requested information below, print clearly and send this form, along with your check or money order, made payable to:

Pen Collectors of America, Attn: Roger Wooten, P.C.A. Treasurer
P.O. Box 174
Garden Prairie, IL 61038-0174

Please send a Gift Membership for (check one):

- Inside the U.S.: One year \$40 U.S. three years \$105 U.S.
Outside the U.S.: One year \$60 U.S. three years \$150 US

SEND MEMBERSHIP TO:

Name of Gift Recipient _____
Mailing Address _____
City _____ State/Province _____ Country _____
Postal/Zip Code _____ Email _____
Phone (____) _____ FAX (____) _____
Gift card message _____

Check this box if this name should be omitted from publication as a P.C.A. member.

Your Name _____
Mailing Address _____
City _____ State/Province _____ Country _____
Postal/Zip Code _____ Email _____
Phone (____) _____ FAX (____) _____

The Pen & Pencil Gallery

Sales

Fountain pens
 Victorian pens
 Quill knives & cutters
 Inkwells & pen wipers
 Senders, Penholders
 Dip pens & nibs
 Sets & rubbers
 Boxes & mounts

Old writing tools

More than pens



Real Restoration

Especially English pens
 Omas, Swan, Fount, Parker, Sheaffer
 Pencils, leads and mechanisms
 Inkwells, sets and mounting
 Quill knives, cutters, rubbers

The best of British

Email: ppgallery@aol.com

Website: www.penpencilgallery.co.uk

Phone: (44) 1768.484.300

Location: Cumbria, England



Pentrace

<http://www.pentrace.com>

<http://www.pentrace.com/east>

© Copyright Pentrace

The Pen Mechanic

Vintage Fountain Pen & Pencil • Repairs & Sales

I repair almost any vintage, make & model.
 Specializing in Waterman's Rivet Clips and
 100-Year Pen Barrel End replacements.

Reasonable rates and fast turnaround.

BILL ENDERLIN

301.585.0600

P.O. Box 197, KENSINGTON, MD 20895

E-MAIL: THEPENMECH@AOL.COM

1001 Pens

WWW.1001PENS.COM

Vintage pens, pencils, desk sets, pen and watch ads,
 all major brands.

WWW.VINTAGEPARKERPENS.COM

Our new website coming soon! Site devoted to Parker only.

WWW.1001INKBOTTLES.COM

For the best collection of ink bottles.

email:

MAXPEN@WANADOO.FR



CUSTOM NIB MODIFICATIONS

SPECIALIZING IN VINTAGE AND LIMITED EDITION PENS
 We offer competitive prices on Pelikan, Omas, Namiki and Sailor pens

- Re-tipping (any size)
- Re-grinding
- Straightening
- Flow adjustments
- Crack repair
- Original Replacements*

*A large stock of vintage nibs is available especially Waterman's and Parker

Stub, italic, oblique, calligraphy and flexible tips made to custom specifications

- Re-tip on nib only..... \$60
 (extra charge for Stub, Oblique, Xbroad, or Xfine)..... \$10
- Nib Removal and Resetting (Whole Pen Charge)..... \$20
- UPS Third-day insured for \$100..... \$6
 (Any amount of insurance is available. Please add \$.50 per \$100 over \$100)

Limited service from mid-June to mid-September.

John Mottishaw

P.O. Box 46723

Los Angeles, Ca. 90046

Telephone: 323.655.2641

Fax: 323.651.0265

e-mail: sales@nibs.com

Visit our web site at www.nibs.com

www.vintagepens.com



Illustrated is the catalog of 300+ fine vintage pens,
pennils, writing equipment & accessories

ALL MERCHANDISE GUARANTEED

Supplies with respect to hours going
All items & nibs have been professionally reconditioned
and are certified to be in perfect working order.

Since 1997, the most complete vintage and antique
in the reference for fine vintage pens & nibs.

Original articles, answers to frequently asked questions,
nib & pen parts, guides for collecting, vintage
filling, instructions, variety of pens & accessories,
repair tips, nib & ink information sheets, and more.

3 years in business and buying all worldwide

peninfo@vintagepens.com
1-800-351-7607

WE BUY COLLECTIBLES



RICHARD FUNDER
MOUNTAIN PENS
REPAIRS & SALES

Pens That Write Right!

Respectful, expert repair and restoration of most pens,
to give new life to your old pens and make your new
pens write the way they're supposed to.

Nib repair, regrinding and tuning — custom stubs,
italics, and obliques a specialty.

Restored vintage pens for sale, from everyday writers to
affordable collectible models, restored and waiting to
enhance your pocket or your pen cabinet.

Affordable customized starter pens and nibs to
introduce you to the joys of specialty nibs without the
high cost.

(303) 882-5384
www.richardspens.com
richard@richardspens.com
311 Mountain St., Norman, NH 03061
Member of the International Pen Association



PENDEMONIUM

Your Source for Writing Collectibles



*A vast array of
writing equipment
for the pen aficionado*

*Fountain Pens
Quills and Dip Pens
Ink wells
Extensive Selection of Inks
Reference Books*

World Wide Shipping
Prompt & Professional Service
Visit our Online Shop
www.pendemonium.com

101, Box #7 • Fort Madison, Iowa 52627 • USA
Phone: 319-372-0551 • Fax: 319-372-0552
Email: info@pendemonium.com

*Society of Inkwell
Collectors*
Join Us!

Newsletter

Convention

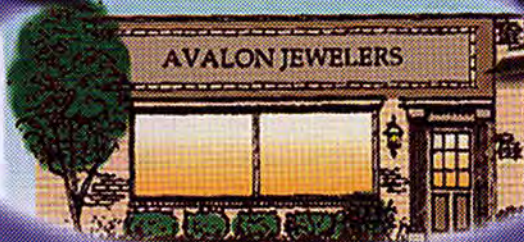
Books & Accessories

Networking

P.O. BOX 324
MOSSVILLE, IL 61552
PHONE: 309.579.3040
INKWELLSOCIETY@AOL.COM
WWW.SOIC.COM

AVALON PENS.COM

- NEW FOUNTAIN PENS
- NEW PEN SPECIALS
- PEN ACCESSORIES
- FINE JEWELRY
- GENTLY USED MODERN PENS
- ROLLERBALLS & BALLPOINTS
- GIFT CERTIFICATES



- VINTAGE FOUNTAIN PENS
- VINTAGE PEN SPECIALS
- VINTAGE FOUNTAIN PEN PARTS
- VINTAGE FOUNTAIN PEN NIBS
- ACCESSORIES & GIFTS
- CORPORATE EVENTS

New and Vintage Fountain Pens

One of the largest selections of new pens at the best prices:

Aurora, Bexley, Conway Stewart, Delta, Libelle, Monteverde, Parker, Pelikan, Recife, Retro 51, Sailor, Sheaffer, Stipula, Visconti, Waterman

Many restored vintage pens available.

Check our website often at:
www.AvalonPens.com
Email: info@AvalonPens.com

275 South Main Street
Zionsville, IN 46077
(317) 873-0470

NEW!



Private Reserve Ink

Private Reserve Fountain Pen Inks are among the best inks available today: purchase from one of our dealers - you'll be happy you did!

28 Vibrant Colors • Neutral ph

Excellent coverage

Smooth flow • Non-clogging

Fast drying • *Made in the U.S.A*

50 ml classic deco bottle - \$7.60



Private Reserve Ink is now available in **standard (universal or international) cartridges**, each color packaged in a unique plastic **recloseable** case containing twelve cartridges.



Cartridges come in 22 colors!

Private Reserve Ink

P.O. Box 704, Zionsville, IN 46077

(317) 733-1970 • www.PrivateReserveInk.com

Visit our website for dealer listings.
Dealer inquiries invited.

FOUNTAIN PEN HOSPITAL Since 1946

The Showcase of Fine Writing Instruments

WORLD'S LARGEST SELECTION



Visit our newly expanded showroom for an experience unlike any other. The world's largest selection of contemporary, limited edition and vintage pens.

**CALL OR EMAIL
FOR FREE PEN CATALOG**

**10 Warren Street
New York, NY 10007**

**800.253.PENS
T. 212.964.0580 / F.
212.227.5916**

**info@fountainpenhospital.com
www.fountainpenhospital.com**

FOUNTAIN PEN HOSPITAL

The Showcase of Fine Writing Instruments Since 1946

home
contact us
our history
free catalog

pen manufacturers gift finder latest arrivals super specials limited editions

1-800-253-PENS accessories • ink & refills • repair & tools • calligraphy • corp. gifts & engraving • vintage pens

ups • NEW International shipping rates! • track your order

Since 1946 ▼
With a staff representing over 150 years of pen experience, authorized dealership for all of its products, and the world's largest selection of pens, top-notch service is Fountain Pen Hospital's four generation tradition.

Best Price Guarantee ▼
Please don't forget that we will always match prices from any authorized USA dealer on our in-stock items should you see a pen offered for a lower price elsewhere.

This month's features! (click to view)

Sailor
1911 Collection

MONT BLANC Authorized Dealer (click for details)

Libelle Epic Collection

Conway Stewart
FPH 60th Anniversary Exclusive!

Featured Limited Editions

Please visit our showroom at:
10 Warren Street, New York, NY, 10007
(across from City Hall)
Monday-Friday 7:45am-5:30pm
order online or call:
toll free: 800-253-7367
Tel: 212-964-0580 Fax: 212-227-5916
info@fountainpenhospital.com
click here for showroom location

"I wish my friends Terry & Steve continued success."
-Bill Cosby

© Registered Trademark of F.P.H. Sales Corp.

Just click www.fountainpenhospital.com